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EVERY FRIDAY.

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OFFICIAL PROGRAMMES

for the week commencing
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MAIN STATIONS.

LONDON, CARDIFF, ABERDEEN, GLAS-
GOW, BIRMINGHAM, MANCHESTER,
BOURNEMOUTH, NEWCASTLE,
BELFAST.

HIGH-POWER STATION. (Chelmsford.)

RELAY STATIONS.

SHEFFIELD, PLYMOUTH, EDINBURGH,
LIVERPOOL, LEEDS, BRADFORD,
HULL, NOTTINGHAM, STOKE-ON-
TRENT, DUNDEE, SWANSEA.

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LISTENERS' LETTERS.

IMPORTANT TO READERS.

The address of "The Radio Times" is 4-11, Southampton
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The address of the British Broadcasting Company, Ltd.,
is 1, Savoy Hill, Strand, London, W.C.2.

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Where Radio Drama Excels.

By SYBIL THORNDIKE.

[Radio drama is of special interest to most listeners, and in the following article Miss Sybil Thorndike, the great dramatic actress, gives her views on this important subject. Miss Thorndike is no stranger to wireless methods, for she has herself broadcast on more than one occasion, her last appearance before the microphone having been in the *Medea* of Euripides.]

"WHO can help being interested in it?" is my invariable rejoinder to the question often put to me: "Are you interested in broadcasting?" It is my opinion that broadcasting is a factor in present-day life that no artist, except in the pictorial field, can sensibly ignore. I believe that the drama has in broadcasting not merely a valuable new means of expressing itself, subject to certain definite limitations, but that both the drama and its interpreters will inevitably derive from it real and lasting benefit.

But, before going on to consider these broader issues, I will confess quite frankly that my attitude to radio is mainly a personal one, and, I daresay, an intensely selfish one. Its appeal to me lies largely in the limitations it imposes on my art and in the adaptability it demands of me as an actress. The fact is that the difficulties it presents have a distinct fascination for me. Difficulties, I can quite honestly say, are a stimulant to whatever imagination I may be endowed with. I like devising, or trying to devise, ways and means of surmounting them.

Where radio is concerned, my imagination has of late been busying itself not so much with the prospect of playing to what is so often described as the world's most

wonderful audience, as with the problem of how I, in giving recently, for instance, a condensed version of the *Medea*, could ensure holding the attention of that vast unseen audience, as I am accustomed—I hope I may be allowed to say—to holding the attention of the audience in the theatre.

What, if any, additional facets of personality must I possess? I have asked myself. How, without the help of gesture, and of the direct responsiveness of my audience, could I best portray the character of that strange-hearted, tormented woman out of whose tragedy the Greek master, Euripides, wove one of his greatest plays?

It is often suggested that the wireless drama, because it must dispense with visual aids, necessarily loses much in effectiveness. But, to my mind, the argument is not sound. I realize, for example, that theatre scenic effects often, in fact, nearly always, fall lamentably in producing the illusions they are intended to create in the mind of the spectator. Shakespeare, subtly aware of this, was content to furnish his plays with backgrounds



MISS SYBIL THORNDIKE
as *Medea*.

(Continued overleaf in column 3.)

"I Passed By Your Window."

The Story of the Famous Song. By A. B. Cooper.

THE Valentine sentiment has always been popular, or, at least, since the days of Shakespeare, and his "Who is Sylvia?" and "O Mistress Mine" and "Take, O Take Those Lips Away" make a universal appeal, because the idyllic love they express so sweetly is never out-of-date, never grows "stale, flat and unprofitable."

It was undoubtedly the fact that she exactly hit this perennial desire for a song which tells of "A lover and his lass" in the calm English country-side, which has carried Helen Taylor's lyric, set so sweetly by May H. Bruhn, all round the globe.

When I asked Miss Helen Taylor how she came to write this lyric which has gained so wide a popularity, she said: "It was written during the war, quite suddenly. Some lyrics take a long time to write, and have to undergo much revision and alteration, others come in a flash, quite whole, as it were. 'I Passed by Your Window' was one of these."

Inspired on a 'Bus.

"The idea came into my head one day on the top of a 'bus, one of my favourite places of inspiration."

"I think I have always been fascinated by windows; to me they are indeed 'magic casements'; windows with roses peeping

I passed by your window
When the morning was red,
The dew on the rosebush,
The lark overhead,
And oh! I sang softly,
Though no one could hear,
To bid you good morning,
Good morning, my dear.

I passed by your window
In the cool of the night,
The lilies were watching
So still and so white,
And oh! I sang softly
Though no one was near,
Good-night and God bless you,
God bless you, my dear.

in soft-paned windows, windows fired by the setting sun—I love them all.

"In those troubled war days, lonely windows, so suggestive of quiet comfort within, contrasted very vividly with all that our men were suffering far away."

"I scribbled down the words of 'I Passed by Your Window' on the back of an old envelope in my bag, and a few days later took it to my publishers, Messrs. Enoch. They in their turn handed it to May H. Bruhn, already known as the composer of 'Down Here,' and she at once expressed a wish to set it."

Sung in the Trenches.

"'I Passed by Your Window' saw the light first, with four other songs from our joint pens, in an album called 'Song Pictures,' but its speedy popularity caused it to be published as a separate song. In a short space of time it became enormously popular, and it was a particular source of delight to us that it was sung so much in the trenches."

"'I Passed by Your Window' has often been parodied, and has been the subject of more than one cartoon, political and otherwise. We love to think of it sung all over the world, and we hope it will always remain a favourite."

"It is not always easy to explain the reason for the popularity of one song more than another. I suppose the simple words and the

haunting melody had something to do with it in this case."

"I may add in conclusion that one of the companion songs in the original album, 'Song Pictures,' is now beginning to be widely appreciated. This is 'To a Miniature.'"

When I asked the composer to tell me her side of the story, she said: "Ever since I can remember, all kinds of tunes and melodies have run through my head, and as no music appeals to me like vocal music, it is only natural that my efforts in composition should be in the nature of songs. Thus it happened that, with a nebulous little tune running in my head, Miss Taylor showed me her lyric, and immediately I said: 'Oh, I want that, for I can not fit!' I wrote the music so quickly that it was only a matter of weeks before it actually saw the light in a joint production of ours entitled, 'Song Pictures.'"

A Happy Sequel.

"Without any preparatory advertisement or 'boosting' it leapt into popularity, but alas! this very success meant the simplification of its accompaniment, as my publisher considered it just a little 'trinky' for the average pianist. But the sequel was a happy one, for I think it has been heard in every corner of the earth! It has also been translated into other languages, amongst them Dutch and French, and the parodies (a decided compliment) are legion. In fact, I only wish Miss Taylor and I could collect royalties on all the music-hall references to our little song."

"I am sure much of its popularity was due to the home sentiment which endeared it to the soldiers in France, who carried it back to their homes."

NIGERIAN TASTE IN MUSIC.

AFRICAN natives from the compound of the Nigerian village at Wembley have given some amusing verdicts in a vote on their favourite singers and musicians. They left their quarters in a body the other day and marched in full war paint across the grounds to the Palace of Industry to choose by village vote the records for a gramophone installed in their compound.

Among them was the musician Bogo Biri and his aligatu, or Nigerian pipes. It was probably because of the aligatu that the villagers plumped for a Scots pipe-major's version of "Highland Laddie" and "Cock o' the North."

They preferred the bagpipes even to Chaliapine, and Harry Lauder. Indeed, they did not like Lauder at all. "It is a song for burying the dead," young Mamman said of "I Love a Lassie." The sea-shanty, "Shenandoah," they found sad, too. Chaliapine left them serious with his "Song of the Volga Boatmen," but they showed the white teeth of pleasure at something of his from "The Barber of Seville."

Laughing and whistling songs were easily the most popular in the final selection, which in order of merit ran: Laughing Ginger Brown, The Whistling Coon, Highland Laddie (bagpipes), The Whistler and His Dog (Pryce's band), The Barber of Seville (Chaliapine), Echo Song (Gail-Curt), Susannah's Squeaking Shoes (Jack Hylton and his band), A Pearl of Church Bells, National Emblem March (Goldstream band), Aloha-oe (Hawaiian guitars), Song of the Volga Boatmen (Chaliapine), and the Colonel Bogey March.

Vienna daily relays Chelmsford programmes, using a 530 metro wave-length. The receiving station at Vienna has a nine-valve receiving set for picking up the Chelmsford programme.

Where Radio Drama Excels.

(Continued from the previous page.)

and settings that did not obtrude on the mental horizons of his audience.

Instead, he relied on the imaginations of his audience to fill in the details, kindling that imagination by word-pictures and poetry that are as fresh and as thought-compelling as they were in his distant day. Surely it is not the least important aspect of the boon of wireless that it does not deny a people's imagination, but, instead, revivifies and, as I think, inspires it.

And, still with radio audiences in mind, I believe that the drama will gain immeasurably, in that broadcasting is re-creating in us the art of listening. What this will mean in the theatre one needs no special gift of prescience to understand. Listlessness has been described by a great physician as one of the outstanding diseases of the age. In wireless I see an antidote to this, for it is not merely for technical reasons that broadcasting is compelling us to re-discover this lost art: it is because, also, wireless is giving us an entirely new interest—indeed, a variety of new interests.

Then, I foresee, also, that broadcasting will inculcate a wider general interest in diction, in which respect we of the theatre have still much to learn. There is too much slovenly speaking on the stage. There are still too many actors and actresses who forget that audiences pay to hear as well as to see. The more opportunities that our actors and actresses have of broadcasting, the better for their diction, and so for the drama as a whole.

As for the kinds of plays that are best suited to broadcasting, a point on which I am asked to express an opinion, I think that those with a mystic appeal demanding the representation of mystic or divine characters will have a far stronger appeal to a wireless audience than to an audience in the theatre. Mysticism is a quality in the drama that is in every case better conveyed to the mind by the ear than by the eye; it should be felt, rather than interpreted, by the medium of sight.

This is where I feel the broadcast drama will rise superior to that of the theatre, as we know it. In the theatre, each member of the audience is asked to accept the same setting and the same identical situations. Each member of a wireless audience is required, on the other hand, to bring his own individual imagination into play, devising his own settings and conjuring up images of the situation based on his own emotional experience.

THE use of the wireless direction-finder in navigation is now so general that it has come to be regarded as an essential part of a modern ship's fittings.

A recent report illustrates a service which the direction-finder alone can render—namely, the location at a distance of a ship in distress, which experiences difficulty in obtaining correct bearings by dead reckoning. While crossing the Bay of Biscay, running into a sou'-westerly gale, a British ship fitted with a direction-finder received a distress call from the Italian steamship *Citta di Aless.* Owing to the weather conditions, no sights had been obtained that day, and both ships were navigating on dead reckoning. When the call was received, the captain of the British ship decided to run down the bearing obtained by his direction-finder, and, as the report incidentally states, "we found her right off. She was twenty-six miles from the position she gave us, and we would never have found her but for the direction-finder, as visibility was so very bad."

Those Who Do Not Listen.

By Robert Magill.

WE are rapidly approaching the time when there will be only two sorts of people in the world: those who listen and those who don't know any better. One feels sorry for those whose lives are not brightened by the sparkling crystal or the brilliant valve. To remain deaf while the other is filled with fairy music is like walking through a beautiful garden blindfold.

However, non-listeners are often so uninteresting. It seems to me that everybody ought to wear a little ticket round the neck, giving details of the type of set they own, or else inscribed, "I do not listen." It would save many awkward mistakes.

Broken Romance.

My whole evening has been saddened because the other man thought I meant something about gas meters, and, on cross-examination, has admitted that he hasn't got a set.

Again, many a young man has gone forth into the world with bitterness in his soul because his adored one doesn't know a dull emitter from a dish-cloth. He has told her of his hopes for the future.

"Round our little nest, darling," he says, "there will be a pretty little garden, where we can put the earth wire. There will be trees, so that we can fix up the aerial. Sweetheart—"

And then she says: "I don't like wireless."

Can you wonder that he goes away with all four valves of his heart broken?

Pretending to be Radioless.

I can sympathize with those who have tried wireless, and who by reason of some natural incapacity are unable to appreciate it, but I have no patience with those who glily say: "No, I hate it. It seems so silly. I haven't got a set, and I don't intend ever to get one."

At the same time, I always suspect those people. My own idea is that they've got indoor aerials and that they pretend to be radioless in order to get out of paying their licence.

There are various reasons why some people fall from grace, and allow their sets to rust in ignominy out in the tool shed. There is George, for example. He hated to pay a guinea for a crystal set, so he spent about thirty shillings on books in order to learn how to make it at home. The materials, by the time he had finished, cost him as much more. But that's not why he's dropped it. He says that London Station never uses the same strength of signals, and might after night, although they advertise a programme they never broadcast one. At least, although he's got a good set, he never hears anything.

A Set to Dream About.

On the opposite plane is my aunt. Her set is the sort of set we all dream about, and never hope to possess. It's got more electric lights on it than a chandelier; she's got an outside aerial a hundred feet long; she lives within a mile of a broadcasting station, and she uses one set of earphones. The consequence is that if the announcer merely whispers, it sounds like the voice of a sergeant-major robbed of his young. She's given up listening until the doctors can provide her with a couple of artificial eardrums.

There's only one man who, in my opinion, was justified in seceding from our ranks. Simkin used to be as enthusiastic as the rest of us, until the man next door bought a set and started to talk to Simkin about it in the train every morning. Some people would have invited the man next door in, and poisoned his coffee, but Simkin is too kind-hearted. He gave up wireless instead and planted the other man on to somebody else.

When We Have Jazz Opera.

An Interview with Mr. George Gershwin.

BACKHAUS, the famous pianist, expressed to me a short time ago a view that is becoming more and more common among musical experts. It was that, undoubtedly, some of the serious music of the future will derive colouring from jazz, and that one of the men who will raise jazz to a new dignity is Mr. George Gershwin.

Mr. Gershwin's greatest work, the "Rhapsody in Blue," was heard in Europe for the first time when it was broadcast recently by the Savoy Orpheans, and no doubt it was a revelation to listeners of the poetic heights to which this class of music can be carried.

The "Rhapsody in Blue."

Loosely in his dressing-gown at a London hotel, Mr. Gershwin discussed with me his vision of the future. "I do not think," he said, "that serious music will ever be influenced by jazz, but it is quite probable that jazz will be influenced by serious music. There is a subtle difference. I cannot imagine a serious composer making use of jazz, but writers of jazz are already striving after the form and dignity characteristic of the higher realms, and are, to some extent at any rate, succeeding."

My "Rhapsody in Blue" is in many respects a symphony. But a symphony must have variety of movement and mood; it cannot be wholly jazz, or it would become monotonous. I had to make use of what I might call "straight" music for my contrast. A well-known critic (Mr. Arthur Newman) was greatly impressed by my "Rhapsody," but he said he thought he liked the "straight" parts the best. In fact, he predicted that in ten years I should be writing serious music. I mention that as an illustration of my point.

Back and Synopsation.

"In a word the future will see jazz composers trying to raise their art to the level of the classical. There will be jazz symphonies (there are some now), quartets, concertos, overtures, operas, and all the rest. Until now, jazz has been in the hands of mere tune writers. It has attained such popularity that it has tended to become stereotyped in form, and the wonderful possibilities of developing its character have been largely neglected."

"For if it lacks perfection, it certainly possesses character. Many people make the mistake of thinking that jazz is mere syncopation. But there is nothing new in syncopated music; it was written by Bach. Jazz is something more than that."

"What is it?" I asked.

Jazz in the Blood.

"I don't know," replied Mr. Gershwin. "I have never been able to explain it precisely. Perhaps there is temperament in it, for Europeans cannot write jazz; it belongs peculiarly to America. It is American music, and nothing else. I feel that through this medium I can express myself, my nationality, my soul."

Mr. Gershwin went on to speak of his ambitions. "I shall certainly write an opera," he said, "and I shall write it for negroes. Blacks sing beautifully. They are always singing; they have it in their blood. They have jazz in their blood, too, and I have no doubt that they will be able to do full justice to a jazz opera."

"A suitable libretto is being found for me by a friend, and I do not think there will be undue difficulty about finding principals for the solo parts. There will probably also be a nigger orchestra."

"I am very hopeful about the success of such

a venture. Possibly, as the new forms of jazz composition come into being, they will not be liked. It is all a matter of what we are accustomed to in these matters. The ear does not take readily to new sounds, yet wonderful progress has been made in the last hundred years. Stravinsky seems weird to some people to-day, but the time may come when Stravinsky will be regarded as out of date."

Mr. Gershwin instanced experiments that are being made in America with pianos containing quarter tones, instead of the usual half tones.

"I do not think they are a success yet," he said, "but because of the defects of the instrument, but owing to the strangeness of the sounds."

"One cannot derive pleasure from them instantly, they are too different from anything heard before. The ear will not accept them. But, for all musicians know, quarter tones may be the development of the future."

"Shall I experiment with them? Oh, no; the present system suffices for me—and jazz."

Musical Feasts For All.

Mr. Gershwin composes nearly all his works between midnight and three o'clock in the morning. "That is the only time possible for me in New York," he explained, "because that city is much noisier than London. I am very fond of improvising. When all is quiet, and New York is asleep, I go to the piano, and play at the mood aways me."

"I continue until something 'arrives.' Then I jot down rough notes of it—a composer has a sort of sketch-book, just as an artist has—and I work it all out at my leisure."

He is full of optimism regarding the musical possibilities of wireless.

"I think it will lead to a gradual improvement of public taste," he said. "One sometimes hears that because certain instruments do not broadcast well, non-musicians fail to realize what beauties lie in music."

"I think that will be remedied in time. I am told that Stravinsky is to write a piece specially for the ideal broadcasting instruments. Certainly, a probable development of the future is music written solely for the wireless. Then there will be rich musical feasts for everybody."

HAROLD S. GREENGLASS.

RADIO AT SEA.

THE *Strathcona II*, belonging to the Royal National Mission to Deep Sea Fishermen, which has been purchased to replace the *Strathcona*, which was lost in the Newfoundland Seas two years ago, has been equipped with wireless apparatus and a special receiver. She will be the only ship belonging to the Mission to be fitted with a wireless transmitter, though other of the Mission's ships carry wireless receivers.

The *Strathcona II* will undertake the duties of tender to the hospital stations on the shores of Newfoundland and Labrador. She will carry stores and patients to the hospital and will render medical aid to the fishermen on those coasts.



MR. GEORGE GERSHWIN.

Official News and Views. GOSSIP ABOUT BROADCASTING.

Princess Mary May Broadcast.

It is expected that Princess Mary and The Archbishop of Canterbury will take part in the opening of The Mary Sumner House, on July 21st. Arrangements are being made to relay the proceedings from Westminster. The new institution will be the centre of the activities of the 428,000 members of the Mothers' Union.

The M.C.C. Dinner.

It has been arranged to broadcast the speeches at a dinner given by the M.C.C. Committee to Mr. Gilligan and the Australian Eleven on July 15th. Lord Beale, President of the M.C.C., and Mr. Gilligan will speak.

Authoritative Lectures.

A significant development this winter is involved in the decision of the B.B.C. to co-operate with those societies which are including in their syllabus lectures or discussions upon wireless in any of its various aspects. This collaboration will consist in supplying speakers from their staff on technical and policy topics, and should come into full operation this autumn. Lecturers will go out from headquarters and from the local stations.

This feature is only one among many evidences of the way in which interest in the broadcasting future is spreading throughout the length and breadth of the land. Radio Societies, Rotary Clubs, School Wireless Associations, and Literary Societies all seem anxious to have authoritative information on the many possibilities and problems of wireless transmission, and the B.B.C. is only too glad to meet this eager interest half-way.

An Empire Project.

Sir Roland Bourne, K.B.E., C.M.G., who served under General Smuts in South Africa, and has more recently been giving special consideration to the question of Empire Settlement, will be heard by listeners to the London programme at 10.10 p.m. on July 15th, when he will explain the aims and objects of the Empire Community Settlement, and the material advantages which it can offer.

All who are interested in the development of the British Empire and the cementing of friendship within it should take this opportunity of listening to Sir Roland.

Trio Music.

It is some time since we have had an evening of trio music. At London on Wednesday, July 8th, two standard classics will be given, the Trio in C Minor by Brahms, and that by Schumann in D Minor; these will be played by the Modern Trio, consisting of Melzak (violin), Mundaca (violin), and Krich (pianoforte). A couple of jolly movements from Hurlstone's delightful Trio in G will also be given.

This chamber music combination has been acclaimed by many critics as one of the best trios before the public, and its performances have been received with enthusiasm in London and abroad.

Hebridean Folk Songs.

The recital of songs from the Highlands and Isles given some time ago by Mr. McLean, the Aberdeen Station Director, was so successful and has brought in so many letters of appreciation and requests for a repeat performance, that another recital will be given by Mr. McLean during the last half hour of Monday night's programme (July 8th). Many of these songs have been made popular in Aberdeen and district by Mr. McLean, and practically all of them are arranged by Mrs. Kennedy Fraser.

"The Radio Supplement."

The first number of *The Radio Supplement*, a companion paper to *The Radio Times*, will be published on Friday, July 17th. This will contain the full programme of most European stations and all the available particulars of non-European transmissions. Special articles and important information on world-wide broadcasting will be given each week. The price of *The Radio Supplement* (which you can obtain from the newagent who supplies your *Radio Times*), will be twopenny weekly. It will be published by Messrs. George Newnes, Ltd.

Popular Grand Opera.

The Manchester Station, which has already fifteen operas to its credit since broadcasting first began in the city, will give a performance of Leoncavallo's *I Pagliacci* on Wednesday, July 15th. This will be followed by the "Church Scene" from Gounod's *Faust*. Among the principals will be Miss Eda Benzie, Mr. Parry Jones, and Mr. Lee Thistlethwaite, who has played the baritone rôle in every opera produced at this station. A booklet of notes with the words of the opera will probably be issued, as in the cases of *La Traviata* and *Faust*. On the latter occasion, six thousand copies were issued to listeners, and they were found to be most helpful.

Top Of The Poll.

The programme for Tuesday, July 7th, will include the nine most popular features chosen by the public in the recent *Weekly Dispatch* programme ballot. They are as follows: Miss Mavis Bennett (soprano), Miss Beatrice Harrison (cellist), de Groot (violinist), Miss Irene Scharrer (pianist), Miss Helena Millais (actress-entertainer), John Henry, Vivian Foster ("The Vicar of Mirth"), the Roosters Concert Party, and the Wireless Orchestra.

All these artists will join together that night to give the ballot programme, which will run from 8 p.m. to 10 p.m.

Tennis Talks.

Colonel C. de V. Duff, C.B.E., is to give a series of weekly talks on tennis from Liverpool Station. This series will begin on Thursday, July 8th, and continue through July and August. Listeners are invited to write in to the station saying which points of the game they would like him to consider. This should make a useful and practical programme feature during the summer.

Bands and Orchestras at Nottingham.

Nottingham has a great liking for bands. The county itself can boast of some excellent colliery bands, several of which, including the Hucknall Explosive Prize Band, and the Clifton Colliery Prize Band, have broadcast successfully from the Nottingham Station. The Nottingham City Police Band is also a favourite, and has broadcast on more than one occasion; while the Leicester Imperial Band was much appreciated when it visited the studio some weeks ago.

The station has also gone further afield in search of bands and orchestras. On April 17th last the famous St. Hilda's Colliery Band scored a great local success, and this month the Band of the 1st Seaforth Highlanders has been booked to perform.

Night of Mirth and Melody.

The Ben Don Male Voice Quartet, who recently won the quartet class at the Morecambe Musical Festival, are included in the Hull Mirth and Melody programme on Friday, July 17th. Mr. Gunnells Hamlyn, a local baritone, who has broadcast from London, Manchester, and other

stations; Mr. Herbert Leeming, the entertainer, and Miss Annie Hearfield, a popular local pianist, will also take part.

Something To Guess.

An hour and a-half of vocal and orchestral music begins the Belfast programme for Friday, July 10th. Mr. Kingsley Lark and Miss Winifred Davis will sing, and the Station Orchestra will play an attractive programme that includes the overture to *Pinafore*, by Sullivan, and the rarely-heard "Mouset" from Bizet's *Fair Maid of Perth*.

The last hour of the programme will be devoted to "Light Music and a Lecture." The lecture, which is on "Primitive Man," is by Mr. Gerald McNamara, a pseudonym which conceals the identity of a member of a family whose quaint and original humour is known and appreciated all over the English-speaking world.

A Mozart Programme.

From Birmingham Station, on July 8th, listeners can look forward to an evening with Mozart. Most of the items will be contributed by the Station Orchestra, conducted by Mr. Joseph Lewis, but at 9 p.m., the Students of the Midland Institute are to produce Act II, of the opera *Figaro*, which contains so many of the composer's most beautiful arias. Mr. Sydney Russell will direct this production.

Listening On The Lawn.

There is a fascination in taking the loud speaker on the lawn, but to derive full enjoyment from it, the music must be in keeping with the "out-of-doors spirit." The Cardiff Station programme for Saturday, July 11th, is designed for this purpose. Miss Rita Mattei will be the vocalist, musical items will be contributed by the Station Orchestra, and the inclusion of John Henry and "Blossom" will add the necessary touch of humour.

Holiday Music from Norway.

The first hour of the Glasgow Station programme for July 8th is devoted to holiday music of Norway, with the Station Orchestra and Mme. Johanne Larsen (mezzo-soprano). This is to be followed by a performance of John Henry's latest composition, a tone-poem, "Chacon," played by his own orchestra and conducted by the composer, with the aid of Blossom.

Glasgow listeners on July 9th will hear those clever young artists, Mr. William Primrose and Mr. Gordon Bryan, play three violin and piano sonatas of widely different types—by Debussy, Bach, and John Ireland.

A Notable Scots Pianist.

Following on the custom recently adopted at the Edinburgh Station of having the last half-hour on Friday evenings a complete entity in itself, Mr. E. B. Appleyard, the Scots pianist, will broadcast, on July 17th, a pianoforte recital consisting largely of modern works. Mr. Appleyard is a pupil of the late Theodore Leschetizky, of Vienna, the teacher of Paderewski, and has played in public in many cities in Europe. He has also broadcast from most of the stations of the B.B.C., and is a particular favourite in Edinburgh.

Bee-Keeping and Wireless.

The bulletin of the Lancashire Bee-Keepers' Association has for some time been a regular weekly feature of the Manchester programmes. The vice-president of the association states that interest in bee-keeping has been stimulated, many new members having been enrolled since the bulletin was first broadcast. The knowledge imparted is also of great use, and it is possible in this way to keep members acquainted with the movements of the Association's expert, who travels throughout the county.

PEOPLE YOU WILL HEAR THIS WEEK.



Miss HELENA MILLAIS (Actress Entertainer) will be heard in an All-Stations Programme on July 7th.



[Portrait of Miss Dorothy Howell, a clever young pianist, who will broadcast from London on July 6th.



Miss BEATRICE HARRISON will again delight listeners with her violin solos in the All-Stations Programme on July 11th.

A Famous Woman Composer.

DAME ETHEL SMYTH, who will conduct the Wireless Symphony Orchestra from London on July 6th, has earned her musical fame both as a composer and conductor. She studied at Leipzig Conservatoire. Her first public works were chamber music at Leipzig, and her orchestral works, *Serenade in D*, and *Overture, Antony and Cleopatra*, were performed at the Crystal Palace. The opera, *Fantasia*, was produced at Weimar and later at Karlsruhe. Following that, *Der Wald* was produced at Dresden, Berlin and London. The opera, *The Wreckers*, was produced at Leipzig, Prague and Vienna, and afterwards under Sir Thomas Beecham at His Majesty's Theatre.

Dame Ethel Smyth herself conducted the two-act opera, *The Boatmen's Maid*, when it was produced at the Shaftesbury Theatre, London, in 1916.

In 1921, she re-orchestrated the latter opera for small orchestra. Her one-act opera, *Pelle Graelle*, was produced at the Repertory Theatre, Birmingham, in June, 1923, and in the same month by the British National Opera Company, at Covent Garden.

The Ever-Popular "Roosters."

ONE of the most popular of wireless concert parties is "The Roosters," who will broadcast to all stations on July 7th.

The "Roosters" were "hatched" at the foot of Olympus in March, 1917.

During the war, Lieut. H. H. Warren decided on an attempt to relieve the monotony of life at the Summerhill Camp, about five miles from Salonika, by the formation of a concert party. He obtained

the support of the Commandant, Captain Roose, and a notice was posted calling for volunteers. It produced every kind of would-be artist and, after many rehearsals, a final selection was made, and thus "The Roosters" came into being.

Over three hundred performances were given by them to the troops in the East, in hospital wards, workshops and workshops, transports, in a Sultan's palace and in the desert wilds.



Miss DOROTHY BENNETT (Soprano), who will be heard from Bournemouth on July 10th.



Dame ETHEL SMYTH will conduct the Wireless Symphony Orchestra from London on July 6th.



Miss IRENE SCHARREN, the brilliant pianist, whose playing will be broadcast to all stations on July 7th.



"THE ROOSTERS" CONCERT PARTY will broadcast from all stations on July 7th.



Mr. GORDON BRYAN (Pianist) will be heard by Newcastle listeners on July 6th.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

BEETHOVEN'S FIRST SYMPHONY.

(BOURNEMOUTH, MONDAY.)

BEETHOVEN'S First Symphony was written when he was about thirty, and though on many pages it exhibits quite definitely Beethoven's own personality, yet in brevity, clarity, and lightness of touch it suggests his elder contemporaries (and, to some extent, teachers), Haydn and Mozart.

The Orchestra is a little larger than that common with these two composers. It consists of two Flutes, two Oboes, two Clarinets, two Bassoons, two Horns, two Trumpets, two Kettle-drums, and Strings.

The piece falls into four separate Movements.

I.

Very slow.—The INTRODUCTION has no special significance beyond that of setting things going; it lasts barely a minute, and leads straight into the Movement proper, which is in the customary "First Movement" form, as described below.

Quick, vigorous.—The FIRST MAIN TUNE is given out at once. Its chief features are two alternating phrases. The first is a determined one played by STRINGS. The second, played by WOODWIND, may, with a little imagination, be compared with the opening of a door, and the swelling-out of sustained chords. Between them these two phrases quickly bring us to a climax in which Brass and Drums join. This is maintained for a while; it ends with emphatic, deliberate chords, and is immediately followed by the SECOND MAIN TUNE. This is made out of a quiet little phrase of a few notes gliding downwards—heard at first in dialogue in Oboe and FLUTE, very slightly accompanied by Strings. The discussion of this is interrupted by a general outcry, but is renewed.

There follows a decided reference to the First Main Tune, and the "Statement" of Tunes, which forms the first section of a Movement of this sort, is brought to an end. (This section is marked to be repeated, but conductors nowadays do not always obey this instruction.)

The following "Development Section" treats the First Tune almost exclusively. It proceeds quite "according to plan."

Presently, a sonorous passage is followed by sustained, widespread Flute, Oboe and Bassoon octaves, and then we plunge into the "Recapitulation," in which the previous "Statement" Section is repeated, little altered.

There is, finally, a rather long "Coda," founded on the First Main Tune.

II.

At a steady pace, lyrical.—This is a delicate, expressive Movement. Its form is, again, "First Movement."

The FIRST MAIN TUNE is easily recognized, for its chief phrase is announced by SECOND VIOLINS ALONE.

Other Strings then take it up, followed by Woodwind, and after a mild climax, STRINGS play the broken SECOND MAIN TUNE, and are in turn answered by Woodwind. It is not necessary to describe the rest of the Movement.

III.

Though called a MINUET, this Movement is more spirited than graceful, and, in fact, belongs to the Scherzo (literally, "joke") type, which Beethoven made a regular feature of the Sonata and Symphony Forms.

This Movement divides into Minuet and Trio. The MINUET is as follows:—

- (a) STRINGS play a snatch of tune, and repeat it.
- (b) This Tune is developed, then repeated by FULL ORCHESTRA.
- (c) (b) is repeated.

The TRIO is similar in form. Woodwind and Horns have chords, Strings play scales.

Finally, the MINUET is again repeated, straight through.

There is a very interesting circumstance connected with this Minuet. As Elgar has told the present writer, it was the means of his first real awakening to the power of music. Catching sight of the scores, at eleven years old, he was fired by the romantic feeling of its rapid changes of key, watched up the score, and rushed off to a quiet corner where he might examine it in quietness.

IV.

The Finale opens with a SLOW INTRODUCTION which consists of, first, a loud chord, then several feeble attempts on the First Violins' part to get upstairs. Almost at once we plunge into the Movement proper (*Very quick and lively*), which is really just a good, rosy outlet for high spirits, though the Second Main Tune (the form is, actually, again First-Movement), in contrast with the First, a graceful, light-footed dance.

BUTTERWORTH'S ENGLISH RHAPSODY, "A SHROPSHIRE LAD."

(BOURNEMOUTH, MONDAY.)

Some of the sincerest and most delicate compositions of this century were left us by George Butterworth, who (like many young English composers) was killed in action. His music tells plainly that he had deep within him the nature and peace of the English countryside.

But his output was, unfortunately, very slender—little more, indeed, than two Song-Cycles and this Orchestral Rhapsody, all of which are founded on A. E. Housman's Poem Cycle, *A Shropshire Lad*. And since that work can be had for about sixpence, it seems absurd to offer any other guide to the music.

MOERAN'S VIOLIN SONATA.

(NEWCASTLE, MONDAY.)

Mr. Moeran, a young composer of thirty-one, has been a good deal heard of lately, and the present occasion gives all listeners who can "get" Newcastle the opportunity of judging him for themselves.

The most cultured and experienced musicians cannot pretend to follow in detail, at first hearing, much works as this Violin Sonata, and it seems best to try to help listeners to do what such musicians do—just identify the most important musical material used, and follow the rest subconsciously from that.

There are three Movements, quite separate from one another.

I.—*Not too quick, but energetic.*—The fundamental theme consists of a brief, resolute tune, played at the very outset by the Violin.

II.—*Slow.*—This is a thoughtful Movement, with a folk-song-like Tune in the middle.

III.—*Lively and very rhythmical.*—This again is well described by the directions to the players which precede it. It is practically a jig—one in which neither instrument is given much respite.

"RADIO TIMES" READING CASE.

Messrs. George Newnes, Ltd., have prepared a handsome case in red cloth with gilt lettering for "The Radio Times," complete with cord down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any Newsagent. It is published at 2s. 6d., or send 4d. extra to cover postage for a case from the Publisher, "The Radio Times," 8-11, Southampton Street, Strand, London, W.C.2.

Listeners' Letters.

Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which combine interest with brevity. The Editorial address is 8-11, Southampton Street, Strand, London, W.C.2.

Audiences in the Studio.

DEAR SIR,—I write to voice what must be the opinion of many listeners besides myself, regarding the advisability, or otherwise, of having an audience at concerts transmitted from the studio. Primarily, of course, the concerts are intended for the unseen public, and it appears that this ideal will have to be strictly preserved, in order that the presence of atmosphere may not detract from the quality of the items rendered.

When a certain well-known artist sang recently before a *small* audience, the change was remarkable. Gone were the gentle voice and well-preserved rhythm of his studio performance, to be replaced by a jaunty mode of singing, which to the unseen listener, varied in volume as the performer paced the platform.

On the other hand, the presence of an audience evidently acted as a stimulus to the Wireless Orchestra, which surpassed itself on the occasion of the first experiment. To sum up, it would appear that audiences do help considerably in the case of what one might term "stationary" items—those which depend merely on sound for their success, but in the case of "moving" performers—those who depend on facial expression, etc.—the effect is lost to the listener.

Yours, etc.,

GRACE LESTOTT.

Ditchling.

Inside Versus Outside Broadcasts.

DEAR SIR,—When will the B.B.C. realize that the transmission from shrouded studios is a travesty of pure reproduction? Admirable items are ruined through this excessive damping. The instruments and the voices lose all their *timbre* and appear to me to be like a piano being always played with the soft pedal down.

The vast superiority of the majority of the outside broadcasts from an acoustic point of view leads one to think that if the studios were designed in the semblance of concert halls in miniature, the transmissions would be materially improved.

Yours, etc.,

Shrewsbury.

G. G. CRAVENSAGH.

The Loud Speaker Nuisance.

DEAR SIR,—May I appeal to possessors of loud speakers to moderate the outlet so that they are not a source of annoyance to their neighbours?

Many of these instruments do not carry well, and to have their sound forced upon one is very distressing. Their effect is often worse than a bad gramophone, and I feel sure that if the owners could hear them at a distance, they would sell them and buy crystal sets.

Yours, etc.,

R. W. THOMPSON.

Radio and the Schoolboy.

DEAR SIR,—With reference to your correspondent, Mr. G. C. Lynn's letter on "Why Do Boys Like Wireless?" I quite agree with him. I think that Mr. Alec Waugh ought to consider how many homes possess wireless, where there is no schoolboy. In most cases it has been the schoolboy of the family who has started the enthusiasm for it.

If a boy considers a wireless set for entertainment only, then why is it that he will take the trouble to read technical articles in order to make a set, when he can buy one at any wireless dealer's without any trouble? As a schoolboy myself, I am sure that the modern schoolboy is generally interested in the technical side of wireless.

Yours, etc.,

Aintree, Liverpool.

J. W. RIGGS.

(Continued on the facing page.)

Listeners' Letters.

(Continued from the facing page.)

A Plea For More Poetry.

DEAR SIR,—I should like to join my plea with that of your correspondent, "Low Brow," for more poetry by radio. It is now so universally acknowledged that poetry should be heard rather than read, and that, as in the case of music, only those of exceptional knowledge and imagination can fully appreciate it from the printed page, that I think this plea needs no excuse.

I know from personal experience that as a taste for good music can be cultivated by hearing it well performed, so a taste for poetry can be increased by hearing it beautifully read.

For this reason, among others, I should be very sorry if the Bible readings on Sundays were to be cut out. To hear beautiful language beautifully rendered is a pleasure all too rarely enjoyed.

Yours, etc.,

Bray, Ireland. NOT A HIGH-BROW, EITHER.

A New Era In Music.

DEAR SIR,—I listened with considerable interest to the Savoy Orphan's rendering of Mr. Gershwin's "Rhapsody in Blue." My interest was augmented at the prospect of hearing a blending of two extremes of music, for I am one of those unfortunate beings looked down upon by high-brows and low-brows alike, since I find an equal appreciation, according to mood, in a Beethoven Sonata and a piece of well-played modern dance music. Neither of the warring camps will, of course, own me.

To return, however, to the Rhapsody. It would be interesting to know whether both high and low-brows enjoyed it, or whether it appealed to neither. Personally, I was distinctly pleased with it, and to me it seemed mostly Wagnerian with several touches of Debussy, the continued heaviness of the former and the perplexing involved harmonies of the latter being relieved by the lighter mood of piano syncopation and an occasional Jazz effect.

I have long wondered why modern symphonised syncopation has been reserved almost solely for dance music and when it would branch out into wider musical spheres. If I am right in assuming Mr. Gershwin to be the originator of such an evolution, the world will no doubt remember his name for many years, for I am convinced that the spirit which broke away from the old crude polkas, comic songs, and their like, and which admittedly produced at first much that was little better, is now quickly bringing to us a new era in music, combining the fascination of the new with the grandeur of the old.

Yours, etc.,

Macclesfield.

R. W. BROOKS.

Radio in Summer.

DEAR SIR,—In order to stimulate interest in summer radio, listeners are advised to take their sets to picnics and country runs, etc.

This sounds very nice on paper; but I wonder at what time listeners are expected to do their picnicking?

The average person would not usually be able to get away before about 6 or 6 p.m. for a short evening run, and would usually wish to be back home again by 9 or 10 p.m., with the result that it would be almost time for packing up when the evening musical programme begins.

Will the R.B.C. ever consider anyone else besides those late London listeners? I sincerely hope that the day is not far off when we shall be able to get a good musical programme without missing our beauty sleep.

Yours, etc.,

Grimsby.

FREDERIC W. WOOD.

Told in The Studio.

A Case of Blackmail. By Alfred Heard.

HAVE you ever considered how many ways there are of making a dishonest living?" enquired the Entertainer. "I mean apart from the obvious one of singing 'Sally in Our Alley' and 'Songs of Araby'?"

The Tenor yawned ostentatiously. "I have no doubt, Master, that you are thoroughly conversant with all of them, although you probably find your present method easier than any of the others; entailing, as it does, less mental effort!"

"Might I venture to break in on an interesting exchange of compliments?" murmured the Violinist, with an air of innocence. "You referred to the many ways of making a living, Mr. de Vere. In this connection, I am reminded of the strange experience of a friend of mine. The story might interest the company while we are waiting for the Orchestra to finish."

The Violinist gazed thoughtfully at the tips of his fingers. "My friend, Lorne Wainfleet," he began, "was playing at his Studio last week and might have told the story himself, but he is so preoccupied with the composition of his new Sonata for violin and orchestra that he can think of nothing else at the moment. About a month ago, then, he received a visit from a well-dressed middle-aged man who was carrying a violin-case. The stranger, who had a pleasing manner and good address, apologized profusely for his intrusion and explained that he understood that my friend was a judge of violins as well as being a most accomplished player."

"Now, Wainfleet is just the least bit susceptible to flattery, and was immediately prepossessed in the stranger's favour. Inquiring in what way he could be of service, he was surprised when the stranger, who, by the way, called himself Warren Lester, carefully unlocked the case and, with great care lifted out a violin which had every appearance of considerable age."

"This violin, sir," said Lester, "is, I am persuaded, a genuine Stradivari. Its history is brief. I was travelling in Brittany in the early summer this year, and when staying in a little village, was attracted to a public sale of the possessions of an old man who had died leaving no relatives. Among the articles put up for sale was this violin, and the auctioneer announced that he understood that the violin had been in the possession of the man's family for generations. To cut a long story short, I purchased it for a trifling sum, and, on examining it, discovered the impression of the letters A. S., and the date, 1724!"

"My friend was interested. 'What do you wish me to do?' he inquired."

"I shall be greatly obliged if you will keep the violin for a few days, try it in any way you please, and give me your opinion when I call again," the stranger replied. "Any fee, of course—"

"My friend held up his hand deprecatingly. 'I shall be happy to try the instrument and give you my opinion,' he said. 'You understand, of course, that the initials and date inside are of little value!'"

"The stranger agreed, and thanking Wainfleet, took his departure."

"Well, Wainfleet soon discovered that the violin was a cheap Gorman affair, skilfully treated to give it the appearance of great age. When the stranger called again, he smiled



pitily. 'I am sorry to disappoint you,' he said, 'but your violin is worth, perhaps, half a sovereign; certainly not more!'"

"Lester took the violin in his hands, gazed at it, and exclaimed sternly: 'This is not the violin I placed in your care, Mr. Wainfleet! I must trouble you to return it at once, or pay me its value, which I put at £1,000. Otherwise, I shall take steps to make the fraud public!'"

"Wainfleet was dumfounded, and saw plainly that it was a case of blackmail. He was a rising man, and his reputation was

everything. He could not prove that the violin was the same as the one the stranger had left in his charge, and £1,000 was far more than he could afford to pay."

"Muck to his ruff, Lester said that he would give him twenty-four hours to think the matter over."

"Why didn't he brain the fellow with his own fiddle?" demanded the Entertainer. "That's what I should have done!"

The Violinist waved his hand impatiently. "About an hour after Lester had left, he received a visit from another well-dressed stranger, full-bearded and wearing a monocle, who handed him a card bearing the legend: 'Peter Knighton, Private Investigator.'"

"Good morning, Mr. Wainfleet," said the owner of the card, in an assured manner. "I was passing your house about an hour ago, and, unless I am greatly mistaken, you have had a visit from a man calling himself Warren Lester?"

"That is so," replied Wainfleet. "Do you know him?"

"The Private Investigator smiled. 'I know enough to hang him!' he declared. 'I take it he has been at his old games. Blackmail, eh? I thought so! For the small fee of twenty guineas I can let you into the dreadful secret! He is a daring fellow, but if you let him see that his past is known to you, he will disappear without saying good-bye!'"

"Wainfleet at once wrote a cheque and handed it to his preserver, who put it away carefully and said: 'Just say to him: "What about the green cabin trunk at Stoke Newington?" that will fix him!' Mr. Peter Knighton made his adieu, and a quarter of an hour later was arrested at the bank. I believe his sentence will be pretty heavy!"

"Wh-what the dickens—!" ejaculated the Entertainer.

The Violinist chuckled. "Mysterious—what? The fact is, Wainfleet noticed that although the second stranger looked quite different, and pitched his voice in a lower key than the first, both men had lost the top of the index finger of the right hand!"

"Summing up the situation, he phoned to the bank and police station as soon as Peter Knighton, Private Investigator, had left the house under the same false name as Warren Lester, Violin Fancier!"

On Friday, July 10th, Mr. William Macready and Miss Elva Godfrey-Turner are giving a programme entitled "Shakespeare in Story" from the Stoke-on-Trent Station. The Salon Orchestra, conducted by Mr. H. E. Sherwin, will play incidental Shakespearean music. At 10.30 Mr. Macready and Miss Godfrey-Turner will present a short play entitled No. 13.

PROGRAMMES FOR SUNDAY (July 5th.)

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on the facing page.

2LO LONDON. 365 M.

3.30-5.30.

Suits and Duets.

S.B. to other Stations.

CECILIA FARRAR and ROBERT

NAYLOR

(Duets).

CARL WEBER and MAUDE DIXON

(Pianoforte Duets).

ALEC SHERMAN and UNA

CHEVERTON

(Violin Duets).

THE "2LO" MILITARY BAND.

Conducted by DAN GODFREY, Junr.

5.30. THE BAND.

Suite, "Sigurd Jorvellar"..... Grieg

CECILIA FARRAR

and ROBERT NAYLOR.

"Dear Love of Mine" ("Nadeshida")

Grieg

"It Was a Lover and His Lass"

arr. Waltham

1.0. CARL WEBER and MAUDE DIXON.

Prelude in C Sharp Minor..... Rachmaninov

Study in Chromatic Major Thirds

Saint-Saens

"La Sevillana"..... Chaminade

THE BAND.

Suite, "Xaviera"..... Dubois

ALEC SHERMAN and UNA CHEVERTON.

"Samoa Lullaby"..... Ted-Boyl

"The Ben"..... Schubert

"Spanish Dance"..... Moszkowski

1.30. CECILIA FARRAR and ROBERT

NAYLOR.

"O Lovely Night"..... London Bonald

"Love Duet" (Act I, "Madame Butter-

Fly")..... Puccini

CARL WEBER and MAUDE DIXON.

"The Masked Ball"..... Palmgren

"Extremes"

"The Dancing Girl"

"A Frolicsome Crowd"

THE BAND.

Suite, "Mascarade"..... Sullivan

ALEC SHERMAN and

UNA CHEVERTON.

"Humoreske"..... Dvorak

"Intermezzo"..... Grieg

"Serenade"..... Guitard

THE BAND.

Suite, "Les Erinnyes" ("The Furies")

Messiaen

8.30.—Hymn, "Jesu, Lover of My Soul"

(A. and M. No. 193).

* Bible Reading.

Anthem, "How Dear are Thy Counsels"

Dr. Crutch

Address by the Rev. W. MAJOR SCOTT,

M.A., of the Free Church, Central Square,

Hampstead Garden Suburb.

Hymn, "Just as I Am, Without One Plea"

(A. and M. No. 255).

9.0-10.30.—Programme S.B. to all Stations.

9.0. DE GROOT

and

THE PICCADILLY ORCHESTRA.

Relayed from the Piccadilly Hotel, London.

10.0.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and GENERAL

NEWS BULLETIN.

Local News.

10.15.—De Groot and the Piccadilly Orchestra.

10.30.—Close down.

5IT BIRMINGHAM. 479 M.

3.30-5.30.

Concert.

THE BAND OF H.M. ROYAL AIR

FORCE.

(By permission of the Air Council.)

Director of Music,

Flight-Lieut. J. AMERS.

WILLIAM MICHAEL (Baritone).

THE BAND.

Spanish March, "Cadiz"..... Valverde

Overture, "La Gazza Ladra"..... Rossini

Poeme Erotique..... Grieg

Selection, "Eugen Onegin"..... Tchaikovsky

WILLIAM MICHAEL

"It is Enough" ("Ehjah")..... Mendelssohn

"Twas Smith the Lord" ("The Messiah")

Handel

THE BAND.

Minuet and Barcarolle ("The Tales of

Hoffmann")..... Offenbach

Selection, "Falka"..... Chausson

Two Pieces: "Shower Song," "Ara-

besque"..... Schumann

WILLIAM MICHAEL

"Lead, Kindly Light"..... Enoch

"When for the Prize is Song" ("Tas-

hikasser")..... Wagner

THE BAND.

Suite de Ballet, "The Dancing Doll"

Bayer

Maquette from "As You Like It"..... German

"Woodland Dance": "Children's

Dance": "Rustic Dance."

5.30. STUDIO SERVICE.

Hymn, "Hail to the Lord's Anointed"

(A. and M. No. 219).

Reading.

Anthem, "O Lord My God"..... Wesley

Religious Address by Professor H. G.

WOOD, Principal of "Woodbrooke,"

Birmingham.

Hymn, "Pleasant are Thy Courts Above"

(A. and M. No. 240).

9.0-10.30.

Programme S.B. from London.

9.0.—DE GROOT and the PICCADILLY

ORCHESTRA.

10.0.—WEATHER FORECAST and NEWS.

Local News.

10.15.—De Groot and the Piccadilly Orchestra

(Continued).

10.30.—Close down.

6BM BOURNEMOUTH. 386 M.

3.0.

BAND OF 2ND BATT.

THE HAMPSHIRE REGIMENT.

WINIFRED THOMAS (Mezzo Contralto).

Relayed from the

South Parade Pier, Southsea.

4.30-5.30. THE ROYAL BATH HOTEL

STRING ORCHESTRA.

Relayed from King's Hall Rooms.

Musical Director—DAVID S. LIPP.

Selection of Sanderson's Songs..... Haynes

Barcarolle..... Arensky

Mazurka..... Scriabin

Berceuse..... Rimsky

"Pasticcio" ("Sylvia")..... Debussy

Fantasia on Mendelssohn's Works..... Urbach

Song, "Beloved, It Is Morn"..... Agnew

"Hungarian Dance"..... Brahms

8.30. CHOIR OF THE

CHURCH OF THE ANNUNCIATION.

Choirmaster—S. J. BINT.

Motet, "Ave Verum"..... Carissimi

Hymn, "Jesu, the Only Thought of Thee"

(Westminster Hymnal, No. 67).

The Rev. PERCIVAL TRIGGS, S. J.

Religious Address.

Hymn, "Hail, Jesus, Hail" (Westminster

Hymnal, No. 94).

Motet, "O Cor Amoris Victima" (F. M.

de Zubeta).

9.0-10.30.

Programme S.B. from London.

9.0.—DE GROOT and the PICCADILLY

ORCHESTRA.

10.0.—WEATHER FORECAST and NEWS.

Local News.

10.15.—De Groot and the Piccadilly Orchestra

(Continued).

10.30.—Close down.

5WA CARDIFF. 353 M.

3.30-5.30. HILDA SALT (Vocalist).

A. H. BRINKWORTH (Solo Flute).

THE STATION ORCHESTRA.

Conductor—WARWICK BRAITHWAITE.

THE ORCHESTRA.

Overture, "Leonore," No. 3..... Beethoven

HILDA SALT.

"A Song of Sleep"..... Sumner

"Nightingales of Lincoln's Inn"

Herbert Oliver

A. H. BRINKWORTH.

Adagio and Allegro from Violin Sonata III.

Brahms, arr. H. Russel

Andante con moto from Sonata for Piano

John F. Barnett

THE ORCHESTRA.

Four Dances, "The Reluctant Maid"..... Phillips

Jig, Gavotte, Gracioso Dance, Villagers'

Dance.

HILDA SALT.

"I Waited, Lord, for Thee"..... Mendelssohn

"A Brown Bird Singing"..... Haydn Wood

"Fairy Roses"..... Coleridge-Taylor

A. H. BRINKWORTH.

"Petite Piece"

"Soprano"..... Dr. E. Engelhardt

"Orientale"..... E. de Bismarck

THE ORCHESTRA.

"Petite Suite de Concert"..... Coleridge-Taylor

"Broken Reverie"..... Tchaikovsky

"Danse Russe"..... Tchaikovsky

8.30. CHOIR OF ST. MARTIN'S CHURCH,

ROATH.

The Rev. Dr. HOPKIN-JAMES, M.A.,

F.S.A., LL.D. Religious Address.

9.0-11.0.

Programme S.B. from London.

9.0.—DE GROOT and the PICCADILLY

ORCHESTRA.

10.0.—WEATHER FORECAST and NEWS.

Local News.

10.15.—De Groot and the Piccadilly Orchestra

(Continued).

10.30.—"The Silent Fellowship."

10.55.—Close down.

2ZY MANCHESTER. 378 M.

3.30-5.30. Light Symphony Concert.

HELEN ANDERTON (Contralto).

VICTOR HELLIWELL (Bass).

THE "2ZY" AUGMENTED

ORCHESTRA.

Conductor—T. H. MORRISON.

THE ORCHESTRA.

Overture, "Oberon"..... Weber

VICTOR HELLIWELL.

"Let Beauty Awake" (Songs of Travel)

Vaughan Williams

"The Dream of Little Rags"..... Traditional

THE ORCHESTRA.

Suite, "Casse-Neige"..... Tchaikovsky

(By Request.)

HELEN ANDERTON.

"The Shepherd Song"..... Elgar

"Go Not, Happy Day"..... F. Bridge

"Dirge in Woods"..... Hubert Parry

THE ORCHESTRA.

Symphony, No. 2..... Haydn

VICTOR HELLIWELL.

"False Phyllis"..... arr. H. Lane Wilson

"The Little Admiral"..... Stanford

Sunday's Programme.

(Continued from the facing page.)

THE ORCHESTRA.

"Price Song" ("The Masteringers") Wagner

HELEN ANDERTON.

"Turn Ye to Me" Mr. Graham Peel
"Kishmull's Galley" Kennedy-Fraser
"Lullaby" Stanford

VICTOR HELLIWELL.

Negro Spirituals.

"Swing Low, Sweet Chariot" ..
"By an' By" ..
"I Stood on de Rubber oh Jordan" ..
"I Got a Robe" ..
"Oh, Didn't It Rain?" ..

THE ORCHESTRA.

"La Danza" ("Tarentella") .. Rossini
5.30-5.45.—Music for the Children.

5.0.—S. G. HONEY: Talk to Young People.
5.20.—Methodist Hymn No. 410, "Dear Lord and Father of Mankind."

Religious Address: The Rev. Herbert Leggate, M.C.

Methodist Hymn No. 620, "Hark, Hark, My Soul."

Bible Reading.
Antenna.

Methodist Hymn No. 19, "Now Thank We All Our God."

9.0-10.30.

Programme S.B. from London.

9.0.—DE GROOT and the PICCADILLY ORCHESTRA.

10.0.—WEATHER FORECAST and NEWS. Local News.

10.15.—De Groot and the Piccadilly Orchestra (Continued).

10.30.—Close down.

5NO NEWCASTLE. 403 M.
5.30-5.40.—Programme S.B. from London.

6.30-7.45.—Service and Address relayed from Jesmond Parish Church.

9.0-10.30.

Programme S.B. from London.

9.0.—DE GROOT and the PICCADILLY ORCHESTRA.

10.0.—WEATHER FORECAST and NEWS. Local News.

10.15.—De Groot and the Piccadilly Orchestra (Continued).

10.30.—Close down.

2BD ABERDEEN. 495 M.
5.30-5.40.—Programme S.B. from London.

5.50.—Service conducted by the Rev. JOHN HAIN, P.S.A., High U.F. Church, and the Choir of The High U.F. Church.

9.0-10.30.

Programme S.B. from London.

9.0.—DE GROOT and the PICCADILLY ORCHESTRA.

10.0.—WEATHER FORECAST and NEWS. Local News.

10.15.—De Groot and the Piccadilly Orchestra (Continued).

10.30.—Close down.

SSC GLASGOW. 422 M.
3.30-4.0.—Programme S.B. from London.

4.0-4.55 OPEN-AIR SERVICE AT THE CENOTAPH.

Relayed from George Square.

Parade of

REGIMENTAL and EX-SERVICEMEN'S ORGANIZATIONS

(City of Glasgow).

Inspecting Officer:

Field-Marshal Lord METHUEN.

Assistant Inspecting Officer:

General Sir IAN HAMILTON.

Order of Service:

Psalm, "The Old Hundredth."

Prayer.

(Continued in the next column.)

HIGH-POWER PROGRAMME.

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

EXX 1,600 M.

SUNDAY, July 5th.

10.30 a.m.—WEATHER FORECAST.

9.30-10.30.—Programme S.B. from London.

MONDAY, July 6th.

10.30 a.m.—WEATHER FORECAST.

9.0-11.0.—Programme S.B. from London.

TUESDAY, July 7th.

10.30 a.m.—WEATHER FORECAST.

9.0-11.0.—Programme S.B. from London.

8.0-9.0.—Act I, "The Magic Flute" (Mozart).

Performed by the Students of the Royal Academy of Music, relayed from the Scala Theatre. Conductor, JULIUS HARRISON.

9.0-11.30.—Programme S.B. from London.

WEDNESDAY, July 8th.

10.30 a.m.—WEATHER FORECAST.

9.0-11.0.—Programme S.B. from London.

8.45-9.15.—Speeches by Mr. A. E. H. GILLIGAN, Mr. W. W. WAREFIELD, Mr. MAX WOODNAM, Mr. J. H. TAYLOR, Mr. H. N. ABRAHAM, Mr. STEVE DONOGHUE.

At the meeting held by the National Playing Fields Association, relayed from the Royal Albert Hall.

(Continued from the previous column.)

The Rev. Dr. MACLEAN WATT (of Glasgow Cathedral): Address.

Hymn, "Onward, Christian Soldiers."

Prayer.

The Last Post.

Two Minutes' Silence.

Benediction.

Reveille.

God Save the King.

4.55-5.30.—Programme S.B. from London.

6.30-7.45. RELIGIOUS SERVICE.

relayed from

Queen's Park (East) United Free Church.

Religious Address by

The Rev. J. BURFORD PARRY,

of Massachusetts, U.S.A.

9.0-10.30.

Programme S.B. from London.

9.0.—DE GROOT and the PICCADILLY ORCHESTRA.

10.0.—WEATHER FORECAST and NEWS. Local News.

10.15.—De Groot and the Piccadilly Orchestra (Continued).

10.30.—Close down.

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9.15-11.0.—Programme S.B. from London.

THURSDAY, July 9th.

10.30 a.m.—WEATHER FORECAST.

9.0-11.0.—Programme S.B. from London.

THE SQUIRE CELESTE OCTET.

Directed by J. R. SQUIRE.

In

A Programme of Request Items.

MAYER GORDON—London.

FRANK READ—At the Piano.

THE OCTET.

Part I.

Tone-Poem, "Finlandia" Sibelius

Waltz, "Nina" Waldteufel

Selection, "Cavalleria Rusticana" Mascagni

2.50. "Radio Radiance."

First Edition.

A Revue in

Fifteen Scenes.

Played by

A Company of

WEST-END ARTISTS.

Including:

ARTHUR CHESNEY, IRIS WHITE.

EDDIE MORRIS, VIOLET PARRY.

JAMES WHIGHAM, BERTHA RUSSELL.

And

DANCING CHORUS.

Book by Jack Heller.

Popular Musical Numbers.

Directed by

JAMES LESTER and R. K. JEFFREY.

9.16. THE OCTET.

Part II.

Two Favourite Songs (Somerset).

"A Song of Sleep" McGeoch

"Two Eyes of Gray" McGeoch

Violin Solo, "Faust Fantasy" Wieniawski

"Swart Dance" Chaminade

"Hutsong" Dvorak

"Irish Fantasy" Mulder

10.0-10.30.—Programme S.B. from London.

10.30-11.30.—THE SAVOY BANDS. S.B. from London.

FRIDAY, July 10th.

10.30 a.m.—WEATHER FORECAST.

9.0-11.0.—Programme S.B. from London.

SATURDAY, July 11th.

10.30 a.m.—WEATHER FORECAST.

9.0-11.0.—Programme S.B. from London.

9.0-10.0.—FEATURE PROGRAMME. S.B. from Birmingham.

10.0-10.30.—Programme S.B. from London.

10.30-12.0.—THE SAVOY BANDS. S.B. from London.

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PROGRAMMES FOR MONDAY (July 6th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Ochelmsford) Programme will be found on page 57.

2LO LONDON. 365 M.

1.15.—Transmission to Schools: Mr. E. Kay Robinson: "Camouflage of Insects."

4.0.—Three Signal from Greenwich. "Poetry and Life," by W. Williamson Warburton. Programme of Music by the Hesses o' th' Ham Band, relayed from the Lake Bandstand, Wembley. "Women Players at Wimbledon" (2), by Eileen Hooten Smith.

5.0.—An Hour's Dance Music.

6.0.—CHILDREN'S CORNER.

6.30.—Children's Letters.

8.40.—Talk by the Radio Society of Great Britain. *S.B. to all Stations.*

10.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*

Dr. J. J. SIMPSON, M.A., D.Sc.: "A Mammal which Lays Eggs." *S.B. from Cardiff.*

1.25.—Music. *S.B. to all Stations except Belfast.*

7.40.—Topical Talk. *S.B. to other Stations.*

Women in Music.

KATE WINTER (Soprano).
DOROTHY HOWELL (Solo Pianoforte).
THE WIRELESS SYMPHONY ORCHESTRA;
Conducted by Dame ETHEL SMYTH.

8.0. THE ORCHESTRA.
Overture, "Summer in the Woods" *Ivy Chilton*

KATE WINTER.
Song Cycle, "On Jhelum River"
A. Woodhouse Finden
"Jhelum Boat Song"; "The Song of the Bride"; "Will the Red Sun Never Set?"; "Ashoo at Her Lattice"; "Only a Rose"; "Kingfisher Blue." (With Orchestra.)

9.40. DOROTHY HOWELL and Orchestra.
Concerto for Piano and Orchestra *Dorothy Howell*

THE ORCHESTRA.
Prelude, "On the Cliffs of Cornwall" *Ethel Smyth*

KATE WINTER.
"Shy One" Rebecca Clarke
"Cradle Song"
"Loveliest of Trees the Cherry Now" *Muriel Herbert*

9.0. THE ORCHESTRA.
Overture, "The Wreckers" ... *Ethel Smyth*

6.10.—"From My Window," by Pickens.

9.15. "Radio Radiance."

First Edition.

A Revue in Ten to Twelve Scenes.
Played by a Company of WEST-END ARTISTS,

Including:
ARTHUR CHESNEY, EVELINE DREW,
KIDIE MORRIS, VIOLET PARRY,
JAMES WHIGHAM,
BERTHA RUSSELL,

And
DANCING CHORUS.
Book by Jack Hallier.
Popular Musical Numbers.

Directed by
JAMES LESTER and R. E. JEFFREY.

10.0. TIME SIGNAL FROM GREENWICH. WEATHER FORECAST AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*

Prof. LASCELLES ABERCROMBIE:
"The Value of Poetry." *S.B. from Leeds Bradford. Local News.*

THE EXPERIMENTAL TRANSMISSION
for Amateur Wireless Engineers
Will be carried out by
THE LONDON ("2LO") STATION,
11.0 11.30.

10.30. Sir Richard Paget

HAND-MADE SPEECH.
Illustrated by the Choirpumps.
S.B. to other Stations.

THE ORCHESTRA
Suite, "Three Pastoral Pictures" *Haydn Wood*
Sir RICHARD PAGET.

THE ORCHESTRA.
March, "Washington Grays" ... *Griffiths*
11.0.—EXPERIMENTAL TRANSMISSION.
11.30.—Close down.

5TT BIRMINGHAM. 479 M.

3.45.—The Station Wind Quintet Oswald Rogers (Baritone).

4.45.—WOMEN'S CORNER: Sidney Rogers, Topical Horticultural Hints: "Autumn Seed Sowing." Marjorie Howard (Soprano).

5.15.—CHILDREN'S CORNER.

6.0-6.5.—Children's Letters.

6.40.—Radio Society Talk. *S.B. from London.*

7.0.—WEATHER FORECAST AND NEWS *S.B. from London.*

Dr. J. J. SIMPSON. *S.B. from Cardiff.*

7.25.—Music. *S.B. from London.*

7.40.—Topical Talk. *S.B. from London.*

THE STATION ORCHESTRA.

EDNA BENNIE (Soprano).

MONA WASHBOURNE (Songs at the Piano).

THE LONDON RADIO REPERTORY PLAYERS.

8.0. An Hour with the Operas.

THE ORCHESTRA.

Overture, Prelude, "Eve" *Mosart*

EDNA BENNIE.

Golden Moments ("The Marriage of Figaro") *Mosart*

THE ORCHESTRA.

Selection, "Faust" *General Myddleton*

Seignior's Love Song ("The Valkyrie") *Wagner*

EDNA BENNIE.

"I am Titania" ("Mignon") *Thomas*

THE ORCHESTRA.

Selection, "Oberon" *Weber-Huland*

8.0. Song and Comedy.

MONA WASHBOURNE.

"John" *Lahr*

"The Little Holes in Heaven" *Hope*

"The Saxophone" *Sterndale Bennett*

"When I'm a Grown-up Lady" *Fisher*

"My Little Friend" *Kolt*

9.15. "A MONTH COME SUNDAY."

Written for Broadcasting by Ashton Pearce

Nance Tregeaux *ESME HUBBARD*

Tom Gregg *ASHTON PEARSE*

Josiah Tregeaux (Nance's Uncle) *HENRY OSCAR*

Widow Bugz

MABEL CONSTANDUROS

Scene: Josiah Tregeaux's garden on a West Country Cliff.

The Play directed by R. E. JEFFREY.

9.45. EDNA BENNIE.

"Love's Homecoming" *Kennedy-Russell*

"March Winds" *Murphy Meade*

"The Two Homes" *Bantock*

"You Don't Believe in Fairies?" *Hope*

10.0.—WEATHER FORECAST AND NEWS. *S.B. from London.*

Prof. LASCELLES ABERCROMBIE.

S.B. from Leeds Bradford. Local News.

10.30. Song Recital.

JOSEPH YATES (Baritone).

Three Hebridean Songs "Kennedy-Fraser"

"Kishmull's Galley," "An Errand Love Lilt," "Sea Reiver's Song."

Three Songs *McLellan*
"Eleonora," "We Sway Along," "Eldorado."

Three Old English Songs *arr. Louis Wilson*
"The Slighted Swain," "False Phillis,"
"Where the Foaming Billows Roll."

11.0.—Close down.

6EM BOURNEMOUTH. 386 M.

8.45.—Talk to Women: "Antique Furniture," by Jonathan Moore. Orchestra relayed from the Electric Theatre; Musical Director, D. C. Ronald.

9.0.—CHILDREN'S CORNER: Stories and Music by Auntie Ethel. Stamp Talk, by Uncle Neville.

9.30-9.45.—Children's Letters.

6.30.—Bulletin of the Radio Society of Bournemouth and District.

6.40.—Radio Society Talk. *S.B. from London.*

7.0.—WEATHER FORECAST AND NEWS. *S.B. from London.*

Dr. J. J. SIMPSON. *S.B. from Cardiff.*

7.25.—Music. *S.B. from London.*

7.40.—Topical Talk. *S.B. from London.*

8.0-8.15.—Interval.

Winter Gardens Night.

THE MUNICIPAL ORCHESTRA.
Conductor, Sir DAN GODFREY.
ERIC GODLEY (Baritone).
CRAIGIE ROSS (Pianoforte).
Relayed from the Winter Gardens

8.15. THE ORCHESTRA.
Overture, "Hungary Lasso" *Sokol*
English Rhapsody, "A Shropshire Lad" *Britten*

ERIC GODLEY.

Selected.

CRAIGIE ROSS and ORCHESTRA.

Serenade and Allegro Giocoso for Piano and Orchestra *Mozart*

THE ORCHESTRA.

Symphony No. 1 in C *Beethoven*

Adagio molto—allegro con brio; Andante cantabile—con moto; Minuetto; Adagio allegro—molto vivace.

Interval.

THE ORCHESTRA.

Suite No. 1, "L'Arlesienne" *Bizet*

Prelude; Minuetto; Adagietto; Carillon.

ERIC GODLEY.

Selected.

THE ORCHESTRA.

"Scenes Caennaises" *Yvonne-Treppo*

10.0.—WEATHER FORECAST AND NEWS. *S.B. from London.*

Prof. LASCELLES ABERCROMBIE. *S.B. from Leeds Bradford.*

Local News.

10.30.—Programme *S.B. from London.*

11.0.—Close down.

5WA CARDIFF. 353 M.

11.50-12.30.—Band of H.M. Scots Guards, relayed from the Institution Gardens, Bath.

5.0-4.30.—Band of H.M. Scots Guards, relayed from the Royal Victoria Park, Bath.

5.0.—"5WA" in Somerset. A talk on "A Holiday in Somerset," by Mr. T. Ernest Macfarlane. Songs by Horace Jenkins (Baritone). Vera McCoub Thomas (at the Piano).

5.30.—CHILDREN'S CORNER.

6.5.—"The Letter Box."

6.15-6.30.—Teens' Corner: "Photography—What to Take and How to Take It," by Mr. S. J. Lewis.

6.40.—Radio Society Talk. *S.B. from London.*

7.0.—WEATHER FORECAST AND NEWS. *S.B. from London.*

Dr. J. J. SIMPSON, M.A., D.Sc.: "A Mammal Which Lays Eggs." *S.B. to all Stations.*

7.25.—Music. *S.B. from London.*

(July 6th.)

(Continued on page 65)

THE CHILDREN'S CORNER.

NEWS FROM THE
AUNTS AND UNCLES.

"A Wicked Uncle."

ONE of the wickedest uncles of the Children's Corner must surely be Uncle Laurie, of Nottingham. He is always breaking up the studio, interfering with Aunt Ruby when she tells stories, and upsetting Aunt Mabel's stool when she is playing at the piano. And whenever Uncle Ted waxen romantic, which is very often, and starts to talk about the beauties of Spring, Uncle Laurie must needs interfere with some silly sentence about spring onions.

But how the children love his antics and how they have missed him while he has been holidaying on the south coast! There will be much pleasure in many a nephew's and niece's heart when they hear him come over the microphone again.

Nottingham and Cape Town.

I recently Uncle Regius (Station Director of the Cape Peninsula Broadcasting Association) paid a visit to Nottingham and was asked by Uncle Ted to talk to the children with the help of Mr. Mike.

At the end of a very interesting talk about South Africa he asked his listeners to send letters through Aunt Ruby to Nottingham to Aunt Les and Uncle Tom. In return the children over there. The correspondence will make a charming link between the Nottingham and Cape Town Children's Corners.

Toys You Are Tired Of.

Time passes so slowly when you are ill, and it is so dull in bed. I was the words of an appeal which was broadcast to the Cardiff Kidiewinks on Saturday, June 20th. So will those who heard the message send any toys they are tired of to Uncle Felix, and he will see that they go to the little patients of the Prince of Wales Hospital, Cardiff? Here is a chance for South Birmingham to help Prince No. 2 of the five on the car.

"Billy" the Aeroplane.

Uncle Reggie, of Hull, is having a lot of trouble with "Billy," his aeroplane. She certainly behaves quite well when Uncle Reggie is off on one of his trips with the kiddies aboard for Patagonia, but she shows an obstinate reluctance to leave her aerodrome, and recently she back-fired so badly when being led out that she almost burst into flames.

If Uncle Mike had not been able to find a new huddle from the control room and Uncle Reggie hadn't brought Uncle Reggie a glass of lemonade to steady his nerves, the nephews and nieces would have missed their interesting and instructive trip to Patagonia.

Broadcast Stories.

Since the inauguration of the Edinburgh Children's Corner it has been customary to invite certain distinguished visitors to the city of Edinburgh who come from distant lands to address the children, and the other day Miss Loretta Ellen Brady, of San Francisco, the well-known writer of stories for children, visited the city.

Miss Brady has done a great deal of speaking to children over the microphone throughout the American continent, having broadcast stories from such places as Juneau, Alaska, San Francisco, California, New York, and Central America. She is an accomplished player on the ukulele, and in addition to telling stories played and sang to the Edinburgh children with great success.

A Battle Broadcast.

Almost every Scottish child knows about Prince Charlie, the Jacobite hero whose memory is still held in Edinburgh. To commemorate the Battle of Prestonpans, a play, specially written for the occasion by Aunt Molly, was recently broadcast from the Edinburgh Station during the Children's Corner and a lot of fun was had. This was the battle that James Fraser won.

great deal of preparation was necessary and there were experiments with shouts, groans, sound of cannon etc., and a great many implements, such as tin cans, gongs, and making pins, were requisitioned.

The result was surprisingly realistic, and even the dying groans of warriors were successfully transferred over the microphone. The play itself was in three episodes, the battle taking up about fifteen minutes.

Juvenile Talent at Plymouth.

Plymouth Station has devoted much time to the fascinating search for, and discovery of, talent among the Radio members. Frequently in the Children's Hour an artist of seven or eight years finds scope for emotional outbursts close to the microphone. Who knows but in a generation hence, many a world-famous artist may say, "Mike was my first audience!"

A Famine in Jam Jars.

Do you know that in Aberdeen you can scarcely find a single empty jam jar! The reason is not because the Aberdeen children don't like jam—far from it!—but that Mr. R. M. Neill, the Keeper of the Natural History Museum, has found such a good use for the jam jars. He has given a number of talks in the Aberdeen Children's Corner on how to keep tadpoles, sticklebacks, and water-hoofles alive and healthy at home and to follow his instructions, each boy and girl needed six jam jars!

Can you imagine the amount of jam that has been eaten lately? In fact, the children have had to beg for the help of Uncle Jack and Harry—who are notoriously fond of preserves! At least, Uncle Harry used to be regarded as something of a champion, but he says now he turns almost pale green if anyone mentions strawberry or an apricot.

Mr. Neill's next talks are on "Sea Shore Shells." The Uncles say they positively refuse to consume either cockles or mussels!

THE QUARRELSOME MAMMAS.

By LANGFORD REED.



The two children hugged and kissed each other.

over the garden wall, while Mr. Brown and Mrs. Green went up and down with the lawn-mower or removed the slugs from the rose-bushes.

As for their children—two very nice little girls who rejoiced in the names of Violet and Lavender—they were even greater friends than their mothers were.

But, alas! One morning Mrs. Brown and Mrs. Green went to a sale together, and both chose the same jumper, and while they were arguing over it, someone else secured it.

After this, they forbade Violet and Lavender to speak to one another and expected their

husbands to be just as unfriendly. They requested them not to do any gardening, so as to avoid the slightest risk of "being spied upon by those impertinent people next door."

The friendship of Violet and Lavender had to cease, and this distressed them very much, for they loved each other dearly and had no quarrel.

The only creatures who derived any benefit from the dispute were the slugs, which, relieved of the attentions of Mr. Brown and Mr. Green, enjoyed themselves for the first time since they had come to live in the district.

A Great Surprise.

A few weeks after the quarrel, Mr. and Mrs. Brown removed to another neighbourhood which grieved the two little girls very much, for now there seemed no chance of their mothers making it up again.

Violet was particularly sad, for the new house was big and lonely, and lay so far back from the road that she could not even watch the people in the street. Her mother noticed that she looked pale and listless, and decided to let her have a party and invite some friends from her new school and their little brother.

"May we have dancing in the drawing-room?" asked Violet.

"Yes, dear, but mind you invite an even number of children, or one child may have to sit out every time."

So Violet invited exactly sixteen children, but three days before the party there joined her class a little girl named Nora.

"She's awfully nice and she sits next to me," said Violet to her mother. "I should like to

ask her to my party, but it would make an odd number. She's got a little friend stopping at her house for a few days: her friend's mother is there, too, so may I ask Nora to bring that little girl with her?"

"Very well, dear," agreed Mrs. Brown, "the more the merrier."

Imagine Violet's surprise when Nora's friend turned out to be Lavender! The two children hugged and kissed each other, and their delight was so great that when Lavender's mother called for her, the two mammas resolved to make friends.

And shortly afterwards Mr. and Mrs. Green bought a house in the same neighbourhood, and, very soon, the two mammas agreed never to go to sales together again, and they have never quarrelled since.

As for Violet Brown and Lavender Green, they had never quarrelled at all, so it was easy for them to be friends.

Most of the Aberdeen children were delighted with the scenes from "Uncle Tom's Cabin" which they heard in the Children's Corner some months ago. They are now going to have the opportunity of hearing scenes from other favourite books. On Friday, July 17th, the Aberdeen Uncles and Aunts, together with some of the other children, who help them with these plays, are giving a scene from that old favourite, "The Water Babies."

There will be a second scene a fortnight afterwards and other favourite books will be dealt with in turn.

(July 8th)

THE STATION ORCHESTRA

PROGRAMMES FOR THURSDAY (July 9th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

9.50 (approx.) JOHN HENRY and BLOSSOM

THE ORCHESTRA

Suite, "Americana".....*Thomson*
By Request

10.0.—WEATHER FORECAST and NEWS
S.B. from London

Topical Talk. *S.B. from London*

Local News

10.25.—THE SAVOY BANDS. *S.B. from London*

11.30.—Close down

5.00 NEWCASTLE. 403 M.

1.0.—2.30.—David's Dance Trio. A. Christie
Baritone. Feminine Topics

3.30.—CHILDREN'S CORNER. More
Songs by Annie Adie

6.15.—Boys Brigade News Bulletin: W. J. L.
Philip, Capt., 12th Coy., on "Camp from
the Officer's Standpoint."

8.30.—Breadman's Symphony Orchestra, re-
played from the Electric Theatre.

7.0.—WEATHER FORECAST and NEWS.
S.B. from London

Market Prices for Farmers. *S.B. from London*

1.0.—Ministry of Agriculture Bulletin. *S.B. from London*

2.0.—Music. *S.B. from London*

3.0.—Countrywide Talks (2). Dr. MAC
GILL OR SKENE on "Flowers and
Trees of the Scottish Hills."

Operatic Programmes.

MAY BLYTH (Soprano).

ALEXANDER HOPE (Baritone)

THE WIRELESS ORCHESTRA

THE ORCHESTRA.

Selection, "I Lombardi".....*Verdi*

MAY BLYTH

"Ritorna Vincitor" ("Aida").....*Verdi*

Mam's Farewell" ("La Bohème").....*Puccini*

(Both with Orchestral Accompaniment)

THE ORCHESTRA

Overture, "Don Giovanni".....*Mozart*

Overture, "Jubel".....*Wagner*

ALEXANDER HOPE

"Song of the Tureador" ("Carmen").....*Bizet*

"The King's Prayer" ("Lohengrin").....*Wagner*

"Cavatina" ("The Marriage of Figaro").....*Mozart*

THE ORCHESTRA

Selection, "I Lombardi".....*Verdi*

MAY BLYTH

Mam's Aria" ("Carmen").....*Bizet*

Elizabeth's Greeting" ("Tannhäuser").....*Wagner*

(Both with Orchestral Accompaniment)

THE ORCHESTRA

Selection, "Obéron".....*Weber-Hubner*

ALEXANDER HOPE

"Non Più Andrai" ("The Marriage of Figaro").....*Mozart*

King Henry's Song".....*Sullivan*

"When I Was a Page" ("Falstaff").....*Verdi*

WEATHER FORECAST and NEWS
S.B. from London

Topical Talk. *S.B. from London*

Local News

11.20.—THE SAVOY BANDS. *S.B. from London*

11.30.—Close down

SSC GLASGOW. 422 M.

An Hour of Melody.

THE WIRELESS QUARTET

JOHN B. DICKSON (Cello)

THE QUARTET

Overture, "Fra Diavolo".....*A. J. B.*

Selection, "Tosti's Songs".....*arr. Godfrey*

JOHN B. DICKSON

Sonata.....*P. T. S.*

THE QUARTET

Suite, "Two Pieces".....*M. S.*

Selection, "Gipsy Love".....*T. S.*

Entr'acte, "Serenata".....*M. S.*

JOHN B. DICKSON

WOMEN'S HALF HOUR. Mr. J. T. S.

lay on "The Honey Manufacturer at Work"

CHILDREN'S CORNER. Weekly

Stamp Chat by Ticks Phil. Listen

for the Competitions

6.0.—6.5.—Weather Forecast for Farmers.

7.0.—WEATHER FORECAST and NEWS.
S.B. from London

Market Prices for Farmers. *S.B. from London*

7.15.—Ministry of Agriculture Bulletin. *S.B. from London*

Local News

8.30.—Music. *S.B. from London*

11.40.—Local Talk

Instrumental and Ballad.

S.D. to Edinburgh and Dundee

WILLIAM PRIMROSE (Violin)

GORDON BRYAN (Pianoforte)

SOPHIE ROWLANDS (Soprano)

TOM KINNIBURGH (Bass)

8.0. TOM KINNIBURGH

8.30 WILLIAM PRIMROSE and GORDON

BRYAN

Sonata No. 2 in A for Violin and Piano Bach

40. DON BRYAN

Prelude in F Sharp Minor, Op. 29,

No. 8

Study in E Major, Op. 10, No. 3

Study in A Flat (Posthumous)

Study in G Major, Op. 10, No. 7

Sonata for Violin and Piano.....*Debussy*

WILLIAM PRIMROSE

Caprice Viennoise.....*Kreisler*

Tomb Raider Chorus.....*Chopin*

Sonata No. 2 in A Minor for Violin and

Piano.....*John Ireland*

8.40. SOPHIE ROWLANDS

10.0.—WEATHER FORECAST and NEWS
S.B. from London

Topical Talk. *S.B. from London*

10.30.—THE SAVOY BANDS. *S.B. from London*

11.30.—Close down

PROGRAMMES FOR MONDAY (July 6th.)

(Continued from page 59)

1.30 Recital of Songs

from the

Highlands and Isles.

NEIL McLEAN (Tenor)

"Loch Leven Love Lament".....

"An Island Shieling Song".....

"Hebridean Mother Song".....

"Kishmool's Galley".....

"The Sea Rover's Song".....

"Blind of the White".....

"Shoulders".....

"Isle of My Heart".....

"An Colmichean" ("My Radiant One").....

11.0. Close down

SSC GLASGOW. 422 M.

8.30. The Wireless Quartet, James Cunningham

(Baritone).

4.45. WOMEN'S HALF HOUR "The Tact

ful Woman" by Sam Coats

15. CHILDREN'S CORNER

6.0.—6.5.—Weather Forecast for Farmers

6.40. Radio Society Talk. *S.B. from London*

7.0.—WEATHER FORECAST and NEWS
S.B. from London

Dr J. J. SIMMONS. *S.B. from Cardiff*

Local News

8.0. Music. *S.B. from London*

11.40.—Topical Talk. *S.B. from London*

Holiday Hour in Norway.

Musical and Poetry.

S.D. to Dundee

THE STATION ORCHESTRA

Conducted by ISAAC LOBOWSKY

JOHANNE LARSEN (Mezzo-Soprano)

CHAPPELL

and

WESER

pianos are in use at the

various stations of the

B.B.C.

JOHN HENRY AND BLOSSOM

ENID HEWITT (Poetry Recital)

Under the Auspices of the Scottish Associa-

tion for the Speaking of Verse

8.0. THE ORCHESTRA

Suite, "Peer Gynt".....*Edvard Grieg*

Symphonic Dance, "No. 1".....*Edvard Grieg*

8.20. JOHANNE LARSEN

"Sonnet".....*Niels Larsen*

"Mam's Farewell".....*Mam's Farewell*

8.30. THE ORCHESTRA

Swedish Dances.....*Edvard Grieg*

JOHANNE LARSEN

"Mam's Farewell".....*Mam's Farewell*

"Laughing".....*Kjerulf*

9.0. Features.

S.D. to Edinburgh

A HUMOROUS AND MUSICAL

INTERLUDE

by

JOHN HENRY AND BLOSSOM

Who will conduct their own Orchestra

Tape Poem, "Chaos"

Dedicated to Joe Mungatford.

9.30. ENID HEWITT

Over the Hills and Far Away

Strung Down the Valley Wild".....*Blatz*

A Musical Instrument".....*Mrs. Brown*

Brooch of Donald Dub".....*Edvard Grieg*

Coronation".....*Sir Walter Scott*

Alan Ian Og MacLeod of Raasay".....*Neil Mac*

"The Hunt Is Up".....*W. Gray*

Waken, Larks and Ladies Gay".....*W. Scott*

John Peel".....*J. W. Gray*

"Sound, Sound the Claron".....*W. Scott*

"Blow, Bugle, Blow".....*A. Tennyson*

10.0.—WEATHER FORECAST and NEWS
S.B. from London

Prof. LAUCHLIN ABERCROMBIE. *S.D. to Dundee*

10.30. Programme S.D. from London.

11.0.—Close down

(July 11th.)

PROGRAMMES FOR SATURDAY (July 11th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

10. WEATHER FORECAST and NEWS
S.B. from London.

Mr. LAURENCE MATHIAS, *S.B. from London*
Local News.

11.30 THE SAVOY BANDS *S.B. from London*

12.0. Close down.

2ZY MANCHESTER. 378 M.

11.15.—The Norwich R.M.L. Band, Conductors, H. Botchcliffe, Relayed from the Municipal Gardens, Southport.

12.0.—Wired Fifth (Tenor).
The Norwich R.M.L. Band (Continued)
Talk to Women.

12.15.—CHILDREN'S CORNER.
12.30.—WEATHER FORECAST and NEWS, *S.B. from London*.

Mrs. HUGH SPENDER, *S.B. from London*.

7.25.—Music, *S.B. from London*.

7.40.—Mr. F. STACEY LINTOTT, Weekly Talk on Sport.

8.0. Light and Bright.

WINIFRED DAVIS (Soprano).
KINGSLEY LARK (Baritone).
STAINLESS STEPHEN (Humorous).
THE "2ZY" ORCHESTRA.

THE ORCHESTRA
March, "Fame and Glory" (Mab).

WINIFRED DAVIS.
Butterfly Wings (Montague Phillips).

THE ORCHESTRA.
STAINLESS STEPHEN.
"To Think Such Things Should Happen"
"Old England" (Weston and Lee).

THE ORCHESTRA.
"Holiday Sketches" (Foulds).

KINGSLEY LARK.
"Away, Away, Ye Men of Rules" (Odes of Anderson).
"Fill My Boy, as Deep a Draught" (Perry).

WINIFRED DAVIS.
"Everywhere I Go" (Easthope Martin).
"The Second Minute" (Lacey).

"Dream of Day Jil" (Gerrard).
THE ORCHESTRA.
Selection, "In Ocean Land" (Quentin).

STAINLESS STEPHEN.
"The Preacher and the Bean" (The Asquith).

KINGSLEY LARK.
"Woe Lullaby" (Rings).

THE ORCHESTRA.
"Yankee" (by Request) (Thursday).

WEATHER FORECAST and NEWS
S.B. from London.

Mr. LAURENCE MATHIAS, *S.B. from London*.

11.50. THE SAVOY BANDS *S.B. from London*.

12.0.—Close down.

5NO NEWCASTLE. 403 M.

5.15.—Betty Kumbie (Soprano), Metty Fagn (Cello), E. J. Bell (Flute), James Rowell (Tenor), London Papers.

5.15.—CHILDREN'S CORNER.

6.0. THE STATION TRIO.

7.0.—WEATHER FORECAST and NEWS
S.B. from London.

Mrs. HUGH SPENDER, *S.B. from London*.

MUSIC, *S.B. from London*.
11. Mr. W. H. JOHNSON, *S.B. from London*.

Popular Concert.
SOPHIE ROWLANDS, *S.B. from London*.
TOM KINNIBURGH (Bass).
CATCHESIDE WARRINGTON
(Tyneside Entertainment).

THE ORCHESTRA.
Conductor, EDWARD CLARK.

8.0. THE ORCHESTRA.
SOPHIE ROWLANDS, *S.B. from London*.
Coleridge Taylor.

8.15. SOPHIE ROWLANDS.
"Come, for It's June" (Dorothy Forster).
"When the Dream is There" (H. C. Lee).

"March Winds" (H. C. Lee).
"The Old Street Cross of Newcastle" (Coleridge Taylor).

8.40. TOM KINNIBURGH.
"Quaff, Quaff With Me the Purple Wine" (Mrs. Mary Carrachael).

"Down Among the Dead Men" (Traditional).
THE ORCHESTRA.
Selection, "I Pagliacci" (Leoncavallo, arr. Tovar).

9.5. SOPHIE ROWLANDS.
"Everywhere I Go" (Easthope Martin).
"Volgograd" (Bent Song) (Easthope Martin).

10.15. CATCHESIDE WARRINGTON.
Song, "The Warrington Song" (Warrington).

Song, "Oh, Dear! What Can the Matter Be?" (Bent Lee).
TOM KINNIBURGH.

"The Lover" (Easthope Martin).
THE ORCHESTRA.

Waltz, "One Night of Love" (Joyce).
WEATHER FORECAST and NEWS, *S.B. from London*.

Mr. HAROLD ABRAHAMS, *S.B. from London*.

Local News.
11.30. THE SAVOY BANDS *S.B. from London*.

12.0.—Close down.

2BD ABERDEEN. 495 M.

3.30-5.0.—Concert: The Wireless Orchestra.
5.30.—CHILDREN'S CORNER. A Children's Play, "The Eatable Man."

6.0.—Mr. William Brown, B.Sc., M.R.C.V.S., F.R.C.P., "Veterinary Topics." Farmers' Advice Corner: Conducted by G. M. Brown.

6.30.—S.B. from London.
7.0.—WEATHER FORECAST and NEWS, *S.B. from London*.

Mrs. HUGH SPENDER, *S.B. from London*.

7.25.—Music, *S.B. from London*.
7.40.—Mr. W. H. JOHNSON, *S.B. from London*.

Miscellaneous Programme.
BRENDA JOHNSON (Dramatic).

LEWIS COWIE (Burlesque).
THE WIRELESS ORCHESTRA.

8.0. Suite, "Diversions of Hongkong" (Michels).
Music Master: Pas National Hongkong.

8.20. H. A. JOHNSON.
"Songs of Akbar" (Song Cycle).

"Let the Great Awake" (M. J. Bennett).
"The Place is Waiting."

8.35. LEWIS COWIE.
"The Grenadier" (Cates).

8.50. THE ORCHESTRA.
Selection, "The Fair Maid of Perth" (Widdell).

9.10. LEWIS COWIE.
"Charming Chide" (German).
"Daffodils A-Blowing" (German).

9.5. LEWIS COWIE.
"Drake Goes West" (Wilfred).
"The Red Star of the Romance" (Benderson).
"Harlequin" (Benderson).

9.40. THE ORCHESTRA.
"Dance of the Hours" ("La Gioconda") (Ponchielli).

10.0.—WEATHER FORECAST and NEWS, *S.B. from London*.

Mr. HAROLD ABRAHAMS, *S.B. from London*.

Local News.
10.30.—THE SAVOY BANDS, *S.B. from London*.

12.0.—Close down.

SSC GLASGOW. 422 M.

An Hour of Melody.
THE WILLIAMS QUARTET.
J. BLAND BRUCE (Baritone).

8.20. THE QUARTET.
Selection, "The March of the Kings" (H. C. Lee).

8.50. J. BLAND BRUCE.
"The Norwegian's Song" (Allison).
"The Quaver" (Schubert).

9.0. Selection, "Young England" (Whitman and Bath).

9.30. Valso, "Zebra" (Harris).
J. BLAND BRUCE.

4.30. "The Blacksmith" (Staten).
"Mato o' Mine" (Elliot).

4.45.—WOMEN'S HALF HOUR.

5.15.—CHILDREN'S CORNER. Elizabeth Day for Children of all ages.

6.0-6.15.—Weather Forecast and News, *S.B. from London*.

7.0-9.0.—Programme *S.B. from London*.

Scots Memories and Dances.
S.B. to Dundee.

THE STATION ORCHESTRA.
"The Wee Wee Wee" (Traditional).

8.12. F. ELLIOT DOBIE.
"The Pawky Duke" (Rorie).

8.22. F. ELLIOT DOBIE.
"The Wee Cooper o' Fife" (Traditional).

8.30. "The Wee Cooper o' Fife" (Traditional).
"The Wee Cooper o' Fife" (Traditional).

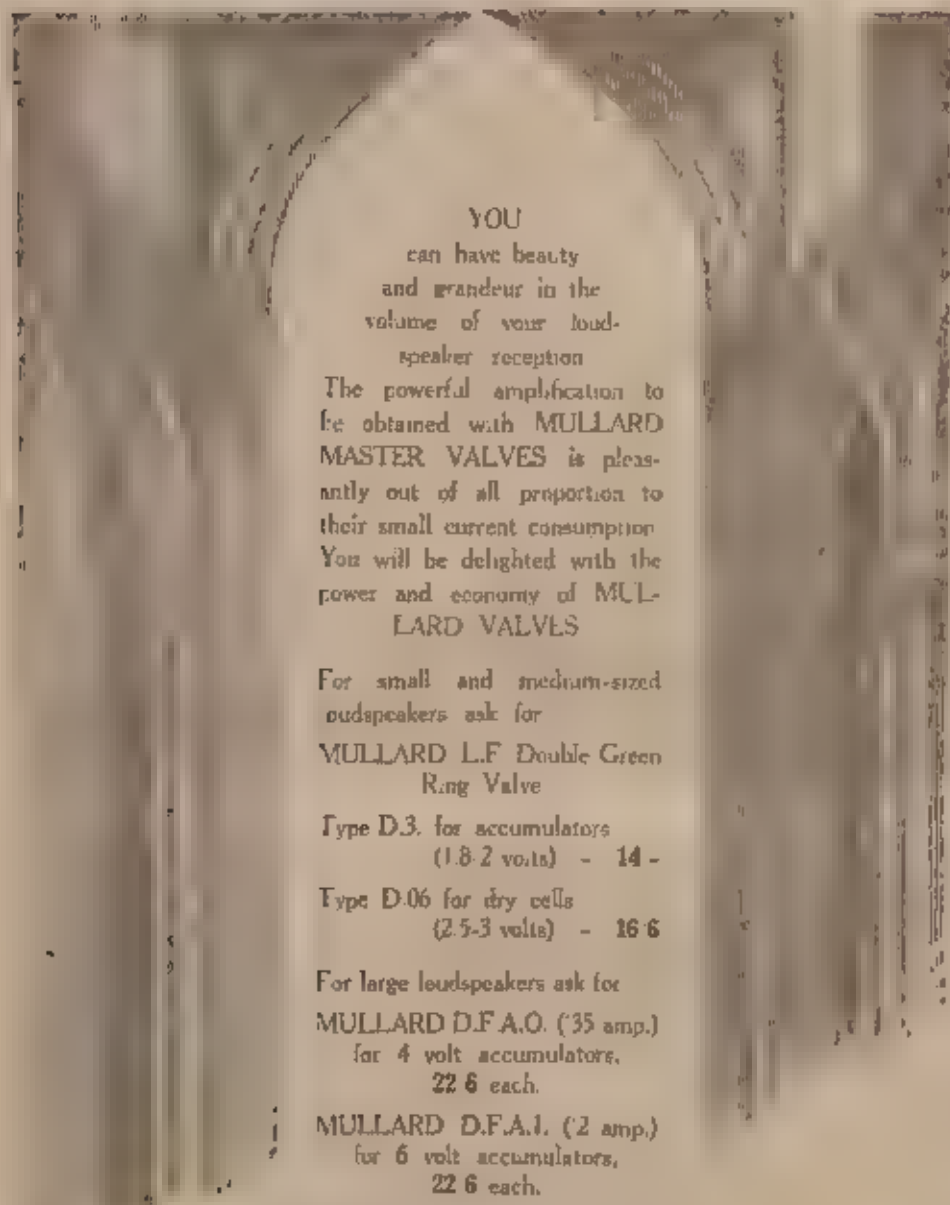
9.0.—DANCE MUSIC, relayed from Glasgow Hotel, *S.B. to Belfast* (9.30-10.0).

10.0.—WEATHER FORECAST and NEWS, *S.B. from London*.

11.30.—THE SAVOY BANDS, *S.B. from London*.

12.0.—Close down.

VOLUME



YOU
can have beauty
and grandeur in the
volume of your loud-
speaker reception

The powerful amplification to
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MASTER VALVES is pleas-
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power and economy of MUL-
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MULLARD L.F. Double Green
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MULLARD D.F.A.O. (35 amp.)
for 4 volt accumulators,
22 6 each.

MULLARD D.F.A.1. (2 amp.)
for 6 volt accumulators,
22 6 each.

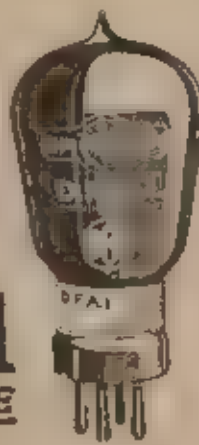
MULLARD D.F.A.3. (06 amp.)
for dry cells or accumulators,
(6 volts) 24/6 each.

Ask your Dealer for Leaflet
V.R. 25.



Mullard

THE MASTER VALVE



Adth. The Mullard Radio Valve Co., Ltd. (R.T.), Nightingale Works, Betham, S.W.12

Friday's Programme.

(Continued from page 57).

10	THE H.E. ROWLANDS	
11	THE H.E. ROWLANDS	
12	THE H.E. ROWLANDS	
13	THE H.E. ROWLANDS	
14	THE H.E. ROWLANDS	
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28	THE H.E. ROWLANDS	
29	THE H.E. ROWLANDS	
30	THE H.E. ROWLANDS	
31	THE H.E. ROWLANDS	

5SC GLASGOW. 422 M.

1	THE H.E. ROWLANDS	
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30	THE H.E. ROWLANDS	
31	THE H.E. ROWLANDS	

PROGRAMMES FOR BELFAST (July 5th to July 11th.)

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

2BE 439 M.

SUNDAY.

3.30-5.30.—Programme S.B. from London.

9.0 The Station Choir
H. on. Prayers to the Lord, the Almighty
"King of Creation."
Anthem, "Evening and Morning" Oakley
The Rev W. J. GREGG, B.A., of Albert
bridge Congregational Church: Address.
Hymn, "The Radiant Morning Hath
Away."
Benediction and Seven-fold Amen.

9.30-10.30.—Programme S.B. from London.

9.30 DE GROOT and the PICCADILLY
ORCHESTRA
10.0 WEATHER FORECAST and NEWS
Local News.

10.15—De Groot and the Piccadilly Orchestra

10.30.—Close down.

MONDAY.

9.0 "2BE" Quartet
9.15 CHILDREN'S CORNER
Children's Letters.
9.45 Radio Society Talk S.B. from London.
10.0—WEATHER FORECAST and NEWS
S.B. from London.
10.15—Dr J. J. SIMMONS S.B. from London.
Local News.

"A Change of Air."

THE STATION ORCHESTRA

JAMES NEWEL (Baritone).

THE BELFAST RADIO

PLAYERS

9.15 THE ORCHESTRA
March, "Amenity" A. Hubert Bath
10.0 JAMES NEWEL.
Soprano: "My
"Four Jolly Sailors" German
The Sailor's Prayer" Keel
THE RADIO PLAYERS

A TRIP TO DOUGLAS

In Two Parts

Written by H. Richard Hayward

Produced by

H. Richard Hayward and Tyrone Power

Cost

CHARLOTTE TEDDIE

KITTY MURPHY

"M.S. 1" NEWS

J. R. MAGRAN

H. RICHARD HAYWARD

(HARRIS K. AYRE)

THE STATION ORCHESTRA

JAMES NEWEL

9.32 Free-and-Twenty Sailors

Cape Horn Gospel" K

Skipper of the "Mary Jane" H. Hood

9.45 THE RADIO PLAYERS

Present

"A TRIP TO DOUGLAS."

Part Two.

9.45 THE ORCHESTRA

Nautical Suite in 4 Movements, "On the

Brig" Carr

10.0—WEATHER FORECAST and NEWS

S.B. from London

Prof LASCELLES ABERCROMBIE, S.B.

from Leeds-Bradford.

10.30.—Programme S.B. from London.

11.0.—Close down.

TUESDAY.

11.30-12.30.—Gramophone Records

6.0.—The Station Orchestra. Christina Moore

(Contralto).

THE BELFAST RADIO PLAYERS

Present

"BUYING A CRYSTAL SET"

Herbert Taffel

Customer CHARLOTTE TEDDIE
Shop-Assistant KITTY MURPHY
Manager J. R. MAGRAN
Produced by TYRONE POWER

THE ORCHESTRA

9.30 CHILDREN'S CORNER

Children's Letters

7.0-11.30.—Programme S.B. from London.

WEDNESDAY.

9.0 "2BE" Quartet

9.15 CHILDREN'S CORNER

Children's Letters

9.45 WEATHER FORECAST and NEWS

S.B. from London

The Man and the Moment, S.B. from

London. Local News.

Symphony Concert.

THE AUGMENTED STATION

ORCHESTRA

Conducted by E. GODFREY BROWN

WILLIAM PRIMROSE (Solo Violin)

GORDON BRYAN (Solo Pianoforte).

9.30 THE ORCHESTRA

Overture, "The Bostons' Note"

Last Two Movements of Violin Concerto

(Solo Violin WILLIAM PRIMROSE)

GORDON BRYAN

Romance and "Fugue" from Piano

Concerto in A Minor, Op. 17. Podemsky

WILLIAM PRIMROSE.

"Berceuse" F. Chopin

"Pastorale" R. Schumann

THE ORCHESTRA.

Morris Dance MacKenzie

GORDON BRYAN

"Passepied" Debussy

"Oriental March" Grieg

Suite in G, Op. 10, No. 3 Liszt

Study in G, Op. 10, No. 7 Liszt

THE ORCHESTRA

Fantasia and Fugue in C Minor. Bach. Elgar

Andante. Suite P. T. Williams

Suite after Russian Folk Melodies, Op. 79b

..... Rimsky-Korsakov

Hornpipe N. O. Scott

W. A. R. FORECAST and NEWS

Capt. WALTER ELLIOTT S.B. from

London

10.30.—Programme S.B. from London

11.0.—Close down.

THURSDAY.

9.0 The Station Orchestra. Gerald F. Carr

Soprano

9.15 CHILDREN'S CORNER

Children's Letters

9.45-10.0.—Children's Letters

10.0-11.30.—Programme S.B. from London

FRIDAY

9.30-12.30.—Gramophone Records

"2BE" Quartet

9.45 CHILDREN'S CORNER

Children's Letters

10.0-WEATHER FORECAST and NEWS

S.B. from London

PERCY SCHOLES, S.B. from London.

Local News

Vocal and Orchestral.

THE STATION ORCHESTRA

WINIFRED DAVIS (Soprano)

KINGSLEY LARK (Baritone).

9.30 THE ORCHESTRA

Overture, "H.M.S. Pinafore" Sullivan

WINIFRED DAVIS

Selected Songs

THE ORCHESTRA

Minuet from "The Fair Maid of Perth" B. S.

KINGSLEY LARK

(with Orchestra)

"Goliath's Song" ("Prince Igor") Borodin

"Iago's Creed" ("Othello") Verdi

"Figaro's Song" ("The Barber of Seville") Rossini

THE ORCH. STRA

"Souvenir de Naples" Fouchey

WINIFRED DAVIS

Selected Songs

THE ORCHESTRA

Meditation Clifford

KINGSLEY LARK

"Vagabond" Vaughan

"The Road to Fire" W. H. Jones

"Hope, the Hornblower" J. Ireland

Light Music and Lecture.

THE ORCHESTRA

"Piano Pinafore" Herbert Jones

(A Novelty Piano Solo with Orchestra).

HERALD McNAMARA

The Lectures of Dr. Dodd No. 1, Prop.

THE ORCHESTRA

L. A. L. Selection No. 2

Waltz, "Gloria" L. P.

March, "Tramping" F.

March, "Patrol, Highland Mary" H. McDougall

10.0 WEATHER FORECAST and NEWS

S.B. from London

Mr. STENSON COOKE, S.B. from London.

10.30.—Programme S.B. from London.

11.0.—Close down.

SATURDAY.

4.0-5.0.—The "2BE" Trio. E. A. L.

(Solo Clarinet).

6.30.—CHILDREN'S CORNER

Children's Letters

6.55-8.0.—WEATHER FORECAST and NEWS

S.B. from London

Mrs. HUGH SPENDER, S.B. from London

Local News.

Song and Orchestra.

THE STATION ORCHESTRA

MAY BLYTH (Soprano)

THE ORCHESTRA

7.20 "Marche Maitre" Gounod

Overture, "M. A. M." Thomas

8.0 MAY BLYTH

"Ritorno Vincitor" ("Aida") Verdi

(with Orchestra)

THE ORCHESTRA

8.10 "Elegiac" Walden

MAY BLYTH

"Spring Had Come" ("Hawthorne")

Coleridge Taylor

"Twilight It Is" W. H. Jones

"Spirit of Spring" Fletcher

"Waters of Minnetonka" Leander

8.25 THE ORCHESTRA

"Gaelic Melodies" Op. 51 Foulds

"Dream of Maryon; Dream of Maryon"

..... J. H. Jones

MAY BLYTH.

"Villanelle" Dell

Factor and Factor is My Blame" B. S.

Instrumental Solos.

THE ORCHESTRA

Two stells for Flute, Clarinet, and Orchestra

(S. H. DARVILLE, Flute.)

(E. J. HARRIS, Clarinet.)

ERNEST A. A. STONELEY (Violin,

PAULINE BARKER (Harp).

"Le Cygne" ("The Swan"), for Solo Violin

and Harp. Saint-Saens

Trio for Harp, Violin, and Violoncello

Intermezzo ("Princess Caprice") F.

(PAULINE BARKER, ERNEST A. A.

STONELEY, REYNOLD DOBSON).

9.30 DANCE MUSIC, relayed from Glenbeg

Hotel, S.B. from Glenbeg.

10.0.—WEATHER FORECAST and NEWS

S.B. from London

Mr. HAROLD ABRAHAM, S.B. from

London

10.30.—THE SAVOY BANDS, S.B. from

London.

11.0.—Close down.

The Secret of Sincerity.

Originality the Keystone. By Philemon.*

WE have been talking about old furniture and the crusty old misanthrope in the corner—a really delightful person whenever he can find leisure from himself—and, after the manner of Thomas Carlyle, "It is with and just as with men; a few genuine pieces, but mostly slag."

We laughed him to scorn; whereupon, with a satisfied grunt, he smothered again into silence.

'Without Wax'

The Romans were in the habit of covering up the flaws in their pottery with wax. Pottery without wax, therefore, would be rather flawless, or so bad as not to be worth the trouble of deception; but occasionally there would be pieces of pottery so beautiful that apparent flaws did not matter; pieces even which would be more valuable by reason of certain flaws, as if these would be left untouched—as if to prove their genuineness by their flaws.

A stricker for pure speech would confine his use of the word "sincere," which (as the school boy will tell you) means "without wax," to that which stands out plainly for what it is. A sincere piece of work is rarely a flawless piece of work, but no attempt is made to conceal the flaws, to gloss them over. It is presented, flaws and all. That is its sincerity. A sincere man is one who expresses himself without seeking to cover up his weaknesses. Samuel Pepys is a good instance, but we have the misanthrope's word for it that there are at least a few others.

In Spite of His Faults.

A dictionary of synonyms—that terrible source of the hominid or slipshod writer—will tell you that sincerity is synonymous with veracity, for example, with frankness, and so forth. But frankness may be a pose, and therefore insincere, and there may be as much insincerity in telling the truth as in telling a lie—for instance, when one tells the truth, not for truth's sake, nor in sympathy, but covertly seeking one's own private satisfaction.

Sincerity is genuineness; and how admirable the really genuine man is, in spite of his faults; how admirable sometimes just because of them!

Tehebov, the Russian short-story writer, left one of his note-books a theme for a story. The story of a man who was very unpopular because he seemed to have no faults at all and acknowledged none; but who discovered, after he had been found out in a serious one, that people got to like him more, and to believe him more, and, when he walked in the street he began to notice that they had all become kinder and nicer to him.

The Hall Mark of Humanity.

We can scarcely help but be suspicious of the man who shows no flaws, for we know what human nature is; we conclude that he must be hiding something, that at some point or other he must be a pretence. His feigned perfection places him aloof from the rest of us poor mortals, and the glossier his exterior, the darker we imagine his secret to be. Let his flaws appear, however, and at once we recognise the hall-mark of our common humanity.

There is a chance now that we may love him; and even if his weaknesses make him a fault, or perchance disgusting, we commend him, saying, "At least he is genuine, and we know where we are!"

Sincerity is the bedrock of a truly human society. Our present society is far from being truly human, and this is proved by the fact

that, in our dealings with one another, we are so much governed by suspicion. Not one suspects nation; class suspects class, rival suspects rival; neighbour suspects neighbour; as if by common consent we were all blinding and cheating.

Some sort of a society can, doubtless, be built upon such a foundation as this, but not a human society—surely, rather than a man, I think, a society of monkeys with their tricks, rather than of men with their pride.

For surely, our dignity as human beings resides in our sincerity. The word "fake" has a most horrible sound. It is a vulgar word for a vulgar thing. I would rather be known as a fool than as a fake—what man would be? But let a flaw than a counterfeit, a mistake than a masquerade, a candid sin than a concealed corruption.

Can there really be any doubt about it?

Many people nowadays, I find, particularly

SONGS YOU OUGHT TO KNOW.

"Two Eyes of Grey."

THIS charming song will be broadcast from the mictrod on July 31st. The words and music are both by Daisy McGeech. We publish the words by permission of the publishers, Messrs. Leonard & Co.

I was walking
In the shadow of the old
What is the shadow veiling
And your light
Of just the sweetest light I ever saw
In any woman's face
I have grey eyes, so tired and desolate
I'd give the world, if it would be my fate
To dry the tears that blind your eyes,
And make their cushions glow with love
For a grey whole soul cries
It breaks my heart to see your dear grey
Eyes so sad

young people, are striving after originality, wishing thereby to capture and impress the world. You have no chance of prominence, they tell me, in the modern world unless you are original.

And after this they strive, taking much trouble, decking themselves out in all kinds of poses, intellectual and artistic, with mannerisms and tricks and eccentricities galore and succeeding in becoming not so much original as odd.

The silliest when the secret is to their very hand!

The true originality is genuineness. Every one of us is original by nature, we have only to be genuine. Our originality is our sincerity. Nobody has ever been quite like you before; nobody has ever seen the world just from your angle, or felt it quite as you feel it. You have only to say what you see, to act what you feel to be what you are!

THE description of travels by broadcast has proved increasingly popular. For instance, the series of Empire Phonoflights, organized by the Glasgow Station, has been much appreciated by listeners, some of whom have written that this series has given them their first vivid impressions of the Dominions overseas. Mr. Nigel Roush, an eminent American travelogue exponent, will broadcast from London on July 27th.

Listeners' Help.

Four Useful Suggestions.

FROM time to time, among the many batches of critical letters which the R.B. receives from listeners, one turns up which is particularly helpful when seeking to analyze public opinion with regard to the programmes. Perhaps the most helpful type of letter is that which sums up the investigations of the writer among a group of his friends, or incorporates opinions of several persons on the subject.

Such a letter came the other day from Cuckin and the conclusions which it recorded may be of interest to readers. It summarized the opinions of about a couple of dozen administrative and operative workers on the staff of one concern.

Popular Chamber Music.

In the first place, one and all seemed to be generally satisfied with the fare provided. In the second place, there were several special suggestions which they put forward. About ten per cent. of those questioned intimated that they would gladly hear more Gilbert and Sullivan.

About fifty per cent. agreed less highly brow music.

Curiously enough, almost without exception they all expressed a liking for Chamber Music, which is, undoubtedly, the most advanced form of high brow performance in most people's minds.

Incidentally, not one of them was able to give an adequate definition of what he meant by high brow music.

Nearly all of them said that they would welcome any really educative programme, but at fixed intervals, for instance, they suggested that the whole of Beethoven's nine symphonies might be given from different studios, spread over six or nine months, say on the first and third Mondays of each month.

Unexplored Fields.

Again, the Fugue of Bach might be given every week on a given day, and one standard overture once a week regularly. A complete opera, it was proposed, might be rendered once a month, say, on the first Friday, and further a series consisting of the more fanciful compositions of one composer might be performed on one or two occasions. Schumann, for instance, it was pointed out, presents a vast unexplored field, apart from the few terribly hackneyed items which are always served up. Grieg, too, and, of course, Mendelssohn, of whom many people have conceived the idea that he only wrote air larks, and one need hardly say what was at was!

An Interesting Proposal.

They gave it as their opinion that the Savoy Bands are not as popular as formerly. One or two originally thought these bands the only ones worth listening to, and now apparently they consider them monotonous!

One particularly interesting proposal was made in conclusion, namely, that when the Board of the R.A.M. and R.C.M. held their biennial examinations, and hundreds of students all over the country enter for them, it might be possible to arrange that a good selection of pieces at any rate, those in the advanced grade, should be played before the examination. This would give many students who are listening some idea of how it should be done and, indirectly, help to raise the standard of musical execution in the country.

Our correspondent concluded by asking that his name should be kept secret, and added that all his fellow workers were in agreement.

The Lure of Distant Listening.

Pros and Cons of "Reaching Out." By P. P. ECKERSLEY.

IT is sometimes my luck to move in circles where, when introduced, I am not told that my interlocutor "has often heard my voice" but is glad to meet me in the flesh. Usually, the subject of wireless may be broached and the look of scorn, the glorious superiority, does one much a lot of good. It is, of course, in the essentially intellectual circles (so called) that one meets this contempt for anything popular, or human, or interesting. The attitude is typified in the utterances of Miss Rebecca West, who said she couldn't listen, and of Mr. Chesterton, who in using the medium to appeal for a theatre for Shakespearean productions, said he knew nothing about wireless and cared less.

Spoon-feeding the Listener

Ideally, Shakespeare will survive, theatre or no, just as broadcasting will survive even if Mr. Chesterton cared nothing for it.

I may be prejudiced, but anyone who says that he knows nothing and cares nothing about wireless shows, in my opinion, a limitation of outlook which ill fits him to give opinions on any subject.

One sees, however, what lies at the heart of the intellectual scorn for new and powerful things. It is a vision of the B.B.C. pumping out everlasting rigour, spoon-feeding the listener, and reducing him to mental vacuity by the ease with which he is able to acquire a superficial knowledge of literature and science. This may be true if the listener does not absorb what is given with discretion; but I can assure you that a few high brow items less than ten items in a year which will not convey some pleasure interest or—dare it be whispered?—enjoyment.

Don't Expect Too Much!

The mistake, however, of expecting too much is a very real one. The pouring out of the loud speaker is a pay us the compliment of being stupid men. We try never to disseminate rubbish, but we can do no more than please seventy-five per cent. of the people seventy-five per cent. of the time, and if we do that, we do not do so badly.

I get very tired of broadcasting, because in making experiments, in keeping a check upon quality, I listen every night I am at home. I become foolishly critical, irritated with this and that in the programmes, simply because I fail to listen with discretion.

Among those who are loud in their appreciation of the service rendered by broadcasting, perhaps no voice is more prominent than the blind community in the country, and to this appreciation testimony is borne in the annual report of the Royal Blind Asylum and School in Edinburgh—where we find the following paragraph:

The pleasures of life have sensibly been increased by the possession of a 3 valve wireless set with loud speaker. Since the invention of Braille, there has been no greater blessing to the blind than wireless. The children listen to,

and I, as a sensible listener, unburdened with other responsibilities, glance at my *Radio Times* and choose, roughly, the class of items I should like to hear, my irritation vanishes.

It is possible, however, that to many the paucity of the items that please is a definite bar to their fullest enjoyment. They feel, perhaps, that more items of one sort or another would make them more fervid champions of the medium.

It is true that they seek, lured by stories of Australia heard on one valve, the sensitive capable of picking up all stations, and in time become devotees of distant listening. In a recent broadcast talk I gave it as my opinion that much as one appreciates the increased facility given to a listener by reaching out to

other stations, the art was not advanced enough for such methods to become a permanency. This was a personal opinion, and as such reserved, without doubt the severe criticism to which it was subject. Certain of the technical papers were naive enough to describe at length now, with two valves, this and that and the other could be picked up "perfectly."

But is it perfectly? Which would you really rather listen to, the nearby or the far away? You may say that if the far-away programme is better than the near, you would rather hear it. But, and this is the point I endeavoured to make, you would, however wonderful the programme, be continually embarrassed by interruptions.

Art Versus Mechanism

Broadcasting is going further. It at once even now conveys reality itself to our homes—not only a well executed copy, but, I repeat, reality itself. Dare we, then, be constantly reminded of the mechanical means of delivering our artistic enjoyment? It is as if a great violinist were to try and play upon a fiddle made in some new and peculiar fashion. If, due to the imperfections of this experimental instrument the audience were constantly reminded of vibrant strings, sawn into motion by strands of horsehair, where would be the appreciation of the art of the violinist?

We forget that a piano is a steel, harp-like structure with curious fingers, felt padded at their tips, which strike stretched strings, instead, our minds are lulled into an exquisite pervasion of musical sounds.

Alternate Programmes

So with broadcasting, we must come to forget electrons and diaphragms in the enjoyment of artistic things, there will be plenty of items for experimentation! With any listening one seldom forgets; with distant listening one can never forget, and this is my reason for saying that for the future we must look to the matter we receive for permanent enjoyment, not to the manner of its reception.

It may be well to say, in conclusion, that it is obviously up to the B.B.C. as the transmitters to try to give listeners an adequate choice of alternate programmes.

There we are striving for an ideal as we possibly can in the face of numerous difficulties and obstacles, some of which are peculiarly geographical.



THE SAVOY ORPHEANS.

Doubtless you have often wondered what they look like, these masters of symphonic syncopation? According to "Nerman," the famous caricaturist they look like this but the responsibility is his! We find the Michael Arlen-ish revellers in the foreground—quite obviously from Golder's Green—peculiarly attractive!

and thoroughly enjoy, the Children's Corner, and greatly appreciate the kind messages they often receive from speakers. The older pupils and the women listen to the news, talks, and to the excellent programmes of music. Wireless has made many a long winter evening pass very pleasantly.

Is it too much to hope that the public may not forget, in their enthusiasm over the provision of wireless sets for hospitals, these institutions where blind men, women, and children have—and this method of contact with the outside world so great a boon?

THE COUNCIL OF THE WORLD ASSOCIATION FOR ADULT EDUCATION at St. Nicholas Rockford recently passed the following resolution:

The World Association for Adult Education desires to express its appreciation of the work for education achieved by the British Broadcasting Company through the inclusion in their programmes of talks of a purely educational nature. The World Association regrets that the undoubted demand which exists for such talks has not been made more apparent, and it will encourage its associated bodies to formulate this demand and make it vocal.



"The Major"

Safeguarding

EXCESSIVE moisture, and high temperatures, will spoil almost anything—especially Cigarettes. Every packet of ARMY CLUB Cigarettes is SAFEGUARDED by a covering of transparent glassine paper rendering it airtight and guaranteeing *unvarying condition and quality.*

Army Club

Cigarettes

Plain or Cork Tips

In pure ribbed rice paper

Twenty for One Shilling.

Cavanders Ltd. (Estd. 1775) pioneers of Hygienic Cigarette Packing.

Owing to frequent changes of wave-lengths and times of transmission, absolute accuracy cannot be guaranteed, but each time we go to press with this list it will be carefully checked with the latest available information. The times given are according to British Summer Time.

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STELLARIS ACH. 200 ml. (200 w). 5 p. 10. 0.

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 Stuttgart - 443 m. (14 hr)

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4:00 Onch. (weekdays), 5 p.m. Children (Wed.)

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It was the third, a fine, black fish, New, etc
I put, Dec. 20th 1898

7:30 p.m. **Notices, Inc., Com.*** (Tue., Wed., Sat.), 2.30
p.m., **Supermarket** (Wed.).
1 p.m. **Movie** 44 in **Sunday** **Copenhagen** end!
EXCHG. OFE—2.00 m. 1st kw.
11 p.m. **BYFAS**—4.00 m. 1st kw.

U.S.N. Eastern Service (SUN), 8 p.m., Time Sig.
Weather News, (Open daily).

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MAIN.

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BELFAST	21, Larnham Street, Belfast.	
BIRMINGHAM	105, New Street	58 76-1
BIRMINGHAM	72, Holborn Street	2094-13
CARLISLE	20, Park Place	2460-1
GLASGOW	21, Bytewood Square,	2514-6
	Douglas	1192-4
LONDON	1, Savoy Hill, W.C.2	Regent 6727
MANCHESTER	Green Buildings, The Farnsworth	
	City	8846-1
NEWCASTLE	24, Eldon Square	Central 5655
	RELAY	
EDINBURGH	79, George Street	Central 8505
HULL	20, 77 Bishop Lane	Central 6, 38
LIVERPOOL	85, Lord Street	Punk 5014
PLYMOUTH	Athenaeum Chambers,	
	Athenaeum Lane	2203
SHEFFIELD	Castle Chambers, Castle Street,	
	Central	4029
LEEDS-BRADFORD	Cabinet Chambers, Basinghall	
	Street, Leeds	28131
STOKE-ON-TRENT	Merric Buildings,	
	Stoke-on-Trent	1910
NOTTINGHAM	4, Bridlepath Gate,	
	Nottingham	5344 and 6345
DUNDEE	1, Larch Road	Dundee 5209
SWANSEA	Oxford Buildings, Oxford	
	Swansea	2107
Power: "5XX"—25 KW; Main: 1 KW.		
Relay—100 WATTS.		

7:45 a.m. to 1:15 p.m. Stock Exchange, on 570 to
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"H. p.m., daily temp., moon, weather (bold) & speed on shore."

WED. Jan. 11. 1911.
 11:15 p.m., Time. Now. Lat., Long.: 23.00, 175.00
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 VALENTINE-316 at (temp.). Tasting.

RUSSIA.

Weekdays 2 p.m. Markeds 4.20 p.m., News & On
- 5. NIA STATION 4.40 m.
" 10 a.m., Loc., 11, Radio Talk 2.50 p.m.
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TRADE UNIONS COUNCIL STATION-450 m.

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PRINCIPAL U.S.A. AND CANADIAN BROADCAST STATIONS

STATIONS

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100	St.	New York City.

Liverpool Programme.

GLV 315 M.

Week Beginning Sunday, July 5th.

SUNDAY, July 5th.

3.30-4.30. Programme S.B. from London.
4.30-5.30. Religious Service from the Bishop.
Address by Canon H. D. MORGAN
of St. Cyprian's Church, Edge Lane.
6.0-10.30. Programme S.B. from London.

MONDAY, July 5th

11.0-12.0. Music Concert
10.4-11.0. Orchestra relayed from the Trocadero Cinema
Children's Letters
Teens' Corner

TUESDAY July 7th

10.5-11.0. The Station Piano Quartet
Maude Roberts (Soprano)
Children's Corner
Teens' Corner
11.0-12.0. Music Concert
12.0-1.0. Programme S.B. from London

WEDNESDAY, July 8th.

1.0-12.0. Music Concert
3.30-4.30. Patrizio and his Orchestra, relayed from the Scala Super Cinema
Children's Letters
1.55. CHILDREN'S CORNER
2.5. Boys' Brigade Bulletin
4.0-7.40. Programme S.B. from London.
7.40. Royal Horticultural Society Talk
7.45. Station Director's Talk
8.0-11.0. Programme S.B. from London.

THURSDAY, July 9th.

4.0-5.0. Gaudin and his Orchestra, relayed from the Scala Super Cinema
Children's Letters
CHILDREN'S CORNER
Girl Guides Bulletin
6.10-7.0. Music Concert
7.40. Timm's Talk No. 1, by Colonel C. de V. Duff, C.B.E.
8.0-11.30. Programme S.B. from London.

FRIDAY, July 10th.

4.0-5.0. The Station String Quartet and Galesia Thorpe (Soprano).
CHILDREN'S CORNER
Teens' Corner
11.0-12.0. Programme S.B. from London.

and Instrumental Evening.

HILDA WATSON (Soprano)
RAYNEY COLTHAM (Tenor)
LEONARD COLLINSON (Cello)
ALBERT E. HATTON (Flute)
THOMAS BLEARLEY (Oboe and Cor Anglais)
FRED C. DAVISON (Trumpet)
THE STATION REPERTORY PLAYERS
LEONARD COLLINSON
1st and 2nd Movements from Sonata, Op. 15
The Wayfarer's Night Song
Requiem
ALBERT E. HATTON.
Hungarian Rhapsody
The Carnival of Venice
Ob. Vision
The Faithful Heart
THOMAS BLEARLEY
1st and 2nd Movements from Oboe Sonata
Chant Pastoral
An Original Comedy of Football Forecasts in One Act
By HUGH E. FRANCIS.
(Continued in the next column)

(Continued from the previous col.)

Cast
Samuel Briggs ... GERALD W. TAYLOR
Jessie Briggs (his Daughter) ... BARBARA CLEMENTS
Jack Briggs (his Son) ... PHILIP HARPER
Scene The Living Room of the Briggs Home

Time: Saturday Evening
The Play Produced by
EDWARD P. GERNY
LEONARD COLLINSON

9.30. Scherzo ... Van Gogh
Nocturne in E Flat ... Chapin Poppy
9.50. HILDA CRAGG JAMES
"Little Fleur de Lys" ... Easthope M.
Scenes That Pass in the Night

Steph
"Young Boy" ... Old Irish Air
Valse ... Kentucky Hussar
9.50. FRED C. DAVISON
Parted ... Verdi
A Che la Morte ... Verdi

10.0-10.25. Programme S.B. from L.
Local News.
10.30. SYDNEY COLTHAM
A Dream ... Bartleb
When Song Is Sweet ... S. S.

When I'm Home Again ... Daniel W.
10.40. Duets for Flute and Cor Anglais
Fantasia for Flute and Oboe ... W. H. R.
10.50. FRED C. DAVISON.
"Undi" ... S. S.

11.0.—Close down.

SATURDAY, July 11th

3.0-4.0. Mr. Langford's Organ Recital, relayed from St. George's Hall.
CHILDREN'S CORNER
6.40. Music relayed from the Scala Cinema
7.0-12.0. Programme S.B. from London

(Continued from col. 3)

JOSEPH E. HEATH
"Wiegand" (Cello Song)
Tea Music
LEONARD HUGHES

On Wings of Song ... Mendelssohn
Why Do I Love You? ... Gilbert Clark
Linden Lea ... Vaughan Williams
JOSEPH E. HEATH
Humorous Pottery Song, "If I Was a Flower"

CONSTANCE J. SHARMAN
Ance O Sun ... M. Orlan
1st Lady Moon ... Coleridge Taylor
The Angelus ... Kennedy Russell
ROBERT SILVESTER

Waltz in A Major ... Brahms-Hofstad
LEONARD HUGHES
Your Tiny Hand is Frozen ... P.
Dream Trypt ... G. W. Collins

JOSEPH E. HEATH
Humorous Songs
Three North Country Folk Songs
Because I Were Sisy ... Lyell
And John Braxton ... Johnston

"Bak, Bak, Black Sheep" ... Sterndale Bennett
14.0-10.30. Programme S.B. from London.
10.30. LEONARD HUGHES
Scherzo ... Schubert
Concerto ... M. Haydn
Enfance Yvonne Wen ... (Haydnite Weiss)
Melody ... B. R. Hardie

Zigeunerweisen (Gypsy Air)
JOSEPH E. HEATH
Hungarian Song, "Sewade Postors"
Lied und Men

11.0.—Close down

SATURDAY, July 11th.

3.30-4.30. The Savanna Band
6.0.—CHILDREN'S CORNER
6.0-6.4.—Children's Letters
6.40-7.0. Programme S.B. from London
7.0-7.4.—Mr. FRANK HEALD ("J. Trent") Outdoor Topics.
8.0-12.0.—Programme S.B. from London

Nottingham Programme.

ENG 326 M.

Week Beginning Sunday, July 5th.

SUNDAY, July 5th.

1.30-2.30. Programme S.B. from London

MONDAY, July 6th

11.30-12.30.—Midday Transmission

1.30-2.30.—Children's Letters

2.30-3.30.—Teens' Corner

3.30-4.30.—Children's Letters

4.30-5.30.—Teens' Corner

5.30-6.30.—Children's Letters

6.30-7.30.—Teens' Corner

7.30-8.30.—Children's Letters

8.30-9.30.—Teens' Corner

9.30-10.30.—Children's Letters

10.30-11.30.—Teens' Corner

11.30-12.30.—Children's Letters

12.30-1.30.—Teens' Corner

1.30-2.30.—Children's Letters

2.30-3.30.—Teens' Corner

3.30-4.30.—Children's Letters

4.30-5.30.—Teens' Corner

5.30-6.30.—Children's Letters

6.30-7.30.—Teens' Corner

7.30-8.30.—Children's Letters

8.30-9.30.—Teens' Corner

9.30-10.30.—Children's Letters

10.30-11.30.—Teens' Corner

11.30-12.30.—Children's Letters

12.30-1.30.—Teens' Corner

1.30-2.30.—Children's Letters

2.30-3.30.—Teens' Corner

3.30-4.30.—Children's Letters

4.30-5.30.—Teens' Corner

5.30-6.30.—Children's Letters

6.30-7.30.—Teens' Corner

7.30-8.30.—Children's Letters

8.30-9.30.—Teens' Corner

9.30-10.30.—Children's Letters

10.30-11.30.—Teens' Corner

11.30-12.30.—Children's Letters

12.30-1.30.—Teens' Corner

1.30-2.30.—Children's Letters

2.30-3.30.—Teens' Corner

3.30-4.30.—Children's Letters

4.30-5.30.—Teens' Corner

5.30-6.30.—Children's Letters

6.30-7.30.—Teens' Corner

7.30-8.30.—Children's Letters

8.30-9.30.—Teens' Corner

9.30-10.30.—Children's Letters

10.30-11.30.—Teens' Corner

11.30-12.30.—Children's Letters

12.30-1.30.—Teens' Corner

1.30-2.30.—Children's Letters

2.30-3.30.—Teens' Corner

3.30-4.30.—Children's Letters

4.30-5.30.—Teens' Corner

5.30-6.30.—Children's Letters

6.30-7.30.—Teens' Corner

7.30-8.30.—Children's Letters

8.30-9.30.—Teens' Corner

9.30-10.30.—Children's Letters

10.30-11.30.—Teens' Corner

11.30-12.30.—Children's Letters

12.30-1.30.—Teens' Corner

1.30-2.30.—Children's Letters

2.30-3.30.—Teens' Corner

3.30-4.30.—Children's Letters

4.30-5.30.—Teens' Corner

5.30-6.30.—Children's Letters

6.30-7.30.—Teens' Corner

7.30-8.30.—Children's Letters

8.30-9.30.—Teens' Corner

9.30-10.30.—Children's Letters

10.30-11.30.—Teens' Corner

11.30-12.30.—Children's Letters

12.30-1.30.—Teens' Corner

1.30-2.30.—Children's Letters

2.30-3.30.—Teens' Corner

3.30-4.30.—Children's Letters

4.30-5.30.—Teens' Corner

5.30-6.30.—Children's Letters

THE MOST PERFECT SYSTEM OF MIND-TRAINING —PELMANISM.

World Famous Course Based on the Unique Experience Gained
in Training the Minds of Over 500,000 Men and Women.

THE most perfect system of Mind Training.

This is the opinion of many thousands of men and women, of every rank and position in life, who have trained their minds by means of the world-famous Pelman System.

Pelmanism, which is recommended to all who wish to increase their mental efficiency by

The Rt Hon I. J. RIPPET.

Sir ARTHUR QUAKERLOPP, K.C.,
Edward VII. Professor of English Literature at the

Sir HARRY JOHNSTON, C.B. M.A.
K.C. P. 1924.

CAROL HANNAV, George A. Birmingham

Dr. FRANK SMYTH, M.D., D.C.

Mr. MAX PERCIBENTON

Mr. GRANVILLE BARKER

Mr. E. V. LEAH

Mr. JEROME K. JEROME.

and many other distinguished authorities, is based on the unique experience gained by the Pelman Institute, with its branches throughout the world, in training the minds of over 500,000 men and women.

As the late Sir William Robertson Nicoll once said

"Theory is one thing, practical attainment is another. Pelmanism is vindicated handsomely by the astonishing record of its performances."

It is not surprising therefore that Pelmanism, with all this wonderful experience behind it, should everywhere be admitted to be the most perfect system of scientifically training the mind that has ever been devised.

A Living and Developing System.

For over 25 years Pelmanism has been successfully fighting inefficiency and failure in all parts of the world.

Yet it is not a static or stereotyped system, resting on the laurels of the past. It is continually developing as all living systems must do. As new experience is gained and fresh discoveries are made, the result is, directly the result, have been thoroughly tested (but not before), are incorporated in the individual personal training which is given to every Pelman student. Indeed, the specialists and tutors attached to the Pelman Institute are continually at work improving the system and adapting it to the needs of different individuals.

Applied Psychology.

The Pelman Course embodies the results of the latest Psychological research in a practical and easily applied form.

"Pelmanism," says Sir Theodore Cook "is the practical application of the basic principles of Psychology. It is a mental drill in Observation, Concentration, Judgment, Memory and Will. It is the evocation of the pupil's fullest powers and his training in their best and fullest use."

By enrolling for the Pelman Course readers will be able to utilize for their own personal advantage the results of the latest Psychological research, and will be able (under the expert direction of the instructors of the Pelman Institute) to apply recognized Psychological principles to the solution of their own personal difficulties in Professional, Business, and Social Life.

Interesting Book Free.

In a book entitled "The Efficient Mind," which will be sent without charge to any reader who applies for it to-day, will be found evidence of a remarkable character from members of the Professions and Services, and from Businessmen and women, who have greatly benefited at many different institutions, as a result of taking the Pelman Course.

A Clergyman writes: "I am astonished at the result. I seem to be a new man in my mind, and, from partly reading the A. S. P. sermons I have only occasionally to refer to the head paragraph."

A Doctor writes: "An all-round regeneration. Effort is becoming habit, the inward urge is getting a chance, and thus my wonderfully Concentration is much better and interest sustained. I have changed my mind and am now for a more practical and useful life."

Commander, R.N., writes: "It has improved my Memory and powers of Observation, given me Self-Confidence, and enabled me to obtain far more concentration of thought than formerly. I consider the Course a very good mental tonic."

An Assistant Surveyor writes: "I have received promotion and am drawing double the salary I did a few months ago. To a large extent I owe this success to your tuition."

A Theological Student writes: "Last Friday I had to sit for an exam on Church History. I knew nothing—comparatively speaking—about it on the Thursday afternoon. On Thursday evening I sat down and made a list of the dates using the Pelman System for such, and then read around them for three hours' real honest concentration of mind, with the result that I gained an A mark. Pelmanism is a great boon."

A Manager writes: "I know of one student who commenced the Course for commercial reasons, who afterwards told me it had, by the development of his powers of thought, opened a new world to him. Books in which he could not previously interest himself he now regards as an intellectual treat."

An Architect writes: "To say that I have gained much from having gone through the Course is to put it mildly. My whole life has taken on a different tone. I am able to weigh and come to definite decisions in a surprising manner due to this training. From a pecuniary point also I am deriving benefit. This year so far indicates 30 per cent. advance over any previous year, and I attribute this increase entirely to having applied the laws and practice of Pelmanism."

A Sales Manager writes: "Recently I was suddenly sent down to Newcastle to organize the depot and push the firm's trade. I am encircling where two of my predecessors failed. I attribute the major part of my success to the introduction of Pelman methods in all my work."

Thinking Constructively.

It is clear from the evidence of those who have taken up Pelmanism that this system eradicates such mental defects and weaknesses

Brain Fog
Laziness
Weakness of Will
Depression
Nervousness
which interfere with the
of the brain and de-
velops a clear, active

Concentration	—Organizing Power
—Observation	—Directive Ability
—Perception	—Self-Confidence
Judgment	—Self-Control
—Initiative	—Tact
—Will-Power	—Speaking Ability
—Decision	—Reliability
—Resourcefulness	—Solemnship
and a Reliable Memory.	

Above all it develops Driving Force, Energy and the power of sustained, constructive and creative thinking. In the words of Sir Arthur Quiller-Couch: "Its process is at once 'reductive'—it draws out the student's own faculties, helping him to be himself—and constructive. It builds up habits of mind as of character."

Simple and Fascinating.

Pelmanism is quite simple and easy to follow and takes up very little time. For the convenience of students the celebrated "Little Grey Books" have been printed in "pocket form" so that they can be carried in the pocket and consulted at odd moments during the day.

A full description of the Pelman Course will be found in the above-mentioned book, "The Efficient Mind." To obtain a free copy of this book, with details of the best method of enrolling, all you have to do is to post the following card to the Pelman Institute, 25, Pelman House, Bloomsbury Street, London W.C.1. The book will be sent by return, gratis and post free.

POST THIS FREE COUPON TO-DAY.

TO THE PELMAN INSTITUTE,

25, Pelman House, Bloomsbury Street,
London, W.C.1.

Please send me, gratis and post free a copy of "THE EFFICIENT MIND," with full particulars of the Pelman Course.

Name _____
Address _____

If coupon is sent in an OPEN envelope it only needs a stamp. All correspondence is confidential.

Plymouth Programme.

5PY 338 M.

Week Beginning Sunday, July 5th.

SUNDAY, July 5th

SUNDAY, July 5th.

8, 12-0, 0. Service from the State
 1st. For our honor. A. N. 1.
 2d. No. 229, Psalm No. 23. Anthem,
 3d. 4th. 5th. 6th. 7th. 8th. 9th. 10th. 11th. 12th. 13th. 14th. 15th. 16th. 17th. 18th. 19th. 20th. 21st. 22nd. 23rd. 24th. 25th. 26th. 27th. 28th. 29th. 30th. 31st. 32nd. 33rd. 34th. 35th. 36th. 37th. 38th. 39th. 40th. 41st. 42nd. 43rd. 44th. 45th. 46th. 47th. 48th. 49th. 50th. 51st. 52nd. 53rd. 54th. 55th. 56th. 57th. 58th. 59th. 60th. 61st. 62nd. 63rd. 64th. 65th. 66th. 67th. 68th. 69th. 70th. 71st. 72nd. 73rd. 74th. 75th. 76th. 77th. 78th. 79th. 80th. 81st. 82nd. 83rd. 84th. 85th. 86th. 87th. 88th. 89th. 90th. 91st. 92nd. 93rd. 94th. 95th. 96th. 97th. 98th. 99th. 100th. 101st. 102nd. 103rd. 104th. 105th. 106th. 107th. 108th. 109th. 110th. 111th. 112th. 113th. 114th. 115th. 116th. 117th. 118th. 119th. 120th. 121st. 122nd. 123rd. 124th. 125th. 126th. 127th. 128th. 129th. 130th. 131st. 132nd. 133rd. 134th. 135th. 136th. 137th. 138th. 139th. 140th. 141st. 142nd. 143rd. 144th. 145th. 146th. 147th. 148th. 149th. 150th. 151st. 152nd. 153rd. 154th. 155th. 156th. 157th. 158th. 159th. 160th. 161st. 162nd. 163rd. 164th. 165th. 166th. 167th. 168th. 169th. 170th. 171st. 172nd. 173rd. 174th. 175th. 176th. 177th. 178th. 179th. 180th. 181st. 182nd. 183rd. 184th. 185th. 186th. 187th. 188th. 189th. 190th. 191st. 192nd. 193rd. 194th. 195th. 196th. 197th. 198th. 199th. 200th. 201st. 202nd. 203rd. 204th. 205th. 206th. 207th. 208th. 209th. 210th. 211th. 212th. 213th. 214th. 215th. 216th. 217th. 218th. 219th. 220th. 221st. 222nd. 223rd. 224th. 225th. 226th. 227th. 228th. 229th. 230th. 231st. 232nd. 233rd. 234th. 235th. 236th. 237th. 238th. 239th. 240th. 241st. 242nd. 243rd. 244th. 245th. 246th. 247th. 248th. 249th. 250th. 251st. 252nd. 253rd. 254th. 255th. 256th. 257th. 258th. 259th. 260th. 261st. 262nd. 263rd. 264th. 265th. 266th. 267th. 268th. 269th. 270th. 271st. 272nd. 273rd. 274th. 275th. 276th. 277th. 278th. 279th. 280th. 281st. 282nd. 283rd. 284th. 285th. 286th. 287th. 288th. 289th. 290th. 291st. 292nd. 293rd. 294th. 295th. 296th. 297th. 298th. 299th. 300th. 301st. 302nd. 303rd. 304th. 305th. 306th. 307th. 308th. 309th. 310th. 311th. 312th. 313th. 314th. 315th. 316th. 317th. 318th. 319th. 320th. 321st. 322nd. 323rd. 324th. 325th. 326th. 327th. 328th. 329th. 330th. 331st. 332nd. 333rd. 334th. 335th. 336th. 337th. 338th. 339th. 340th. 341st. 342nd. 343rd. 344th. 345th. 346th. 347th. 348th. 349th. 350th. 351st. 352nd. 353rd. 354th. 355th. 356th. 357th. 358th. 359th. 360th. 361st. 362nd. 363rd. 364th. 365th. 366th. 367th. 368th. 369th. 370th. 371st. 372nd. 373rd. 374th. 375th. 376th. 377th. 378th. 379th. 380th. 381st. 382nd. 383rd. 384th. 385th. 386th. 387th. 388th. 389th. 390th. 391st. 392nd. 393rd. 394th. 395th. 396th. 397th. 398th. 399th. 400th. 401st. 402nd. 403rd. 404th. 405th. 406th. 407th. 408th. 409th. 410th. 411th. 412th. 413th. 414th. 415th. 416th. 417th. 418th. 419th. 420th. 421st. 422nd. 423rd. 424th. 425th. 426th. 427th. 428th. 429th. 430th. 431st. 432nd. 433rd. 434th. 435th. 436th. 437th. 438th. 439th. 440th. 441st. 442nd. 443rd. 444th. 445th. 446th. 447th. 448th. 449th. 450th. 451st. 452nd. 453rd. 454th. 455th. 456th. 457th. 458th. 459th. 460th. 461st. 462nd. 463rd. 464th. 465th. 466th. 467th. 468th. 469th. 470th. 471st. 472nd. 473rd. 474th. 475th. 476th. 477th. 478th. 479th. 480th. 481st. 482nd. 483rd. 484th. 485th. 486th. 487th. 488th. 489th. 490th. 491st. 492nd. 493rd. 494th. 495th. 496th. 497th. 498th. 499th. 500th. 501st. 502nd. 503rd. 504th. 505th. 506th. 507th. 508th. 509th. 510th. 511th. 512th. 513th. 514th. 515th. 516th. 517th. 518th. 519th. 520th. 521st. 522nd. 523rd. 524th. 525th. 526th. 527th. 528th. 529th. 530th. 531st. 532nd. 533rd. 534th. 535th. 536th. 537th. 538th. 539th. 540th. 541st. 542nd. 543rd. 544th. 545th. 546th. 547th. 548th. 549th. 550th. 551st. 552nd. 553rd. 554th. 555th. 556th. 557th. 558th. 559th. 560th. 561st. 562nd. 563rd. 564th. 565th. 566th. 567th. 568th. 569th. 570th. 571st. 572nd. 573rd. 574th. 575th. 576th. 577th. 578th. 579th. 580th. 581st. 582nd. 583rd. 584th. 585th. 586th. 587th. 588th. 589th. 590th. 591st. 592nd. 593rd. 594th. 595th. 596th. 597th. 598th. 599th. 600th. 601st. 602nd. 603rd. 604th. 605th. 606th. 607th. 608th. 609th. 610th. 611th. 612th. 613th. 614th. 615th. 616th. 617th. 618th. 619th. 620th. 621st. 622nd. 623rd. 624th. 625th. 626th. 627th. 628th. 629th. 630th. 631st. 632nd. 633rd. 634th. 635th. 636th. 637th. 638th. 639th. 640th. 641st. 642nd. 643rd. 644th. 645th. 646th. 647th. 648th. 649th. 650th. 651st. 652nd. 653rd. 654th. 655th. 656th. 657th. 658th. 659th. 660th. 661st. 662nd. 663rd. 664th. 665th. 666th. 667th. 668th. 669th. 670th. 671st. 672nd. 673rd. 674th. 675th. 676th. 677th. 678th. 679th. 680th. 681st. 682nd. 683rd. 684th. 685th. 686th. 687th. 688th. 689th. 690th. 691st. 6

and May 1 4 11 M No 1

**MONDAY, July 6th, and WEDNESDAY,
July 8th**

8:30-9:30 AM
5.0—WOMEN'S TOPICS

9:30-10:30 AM
CHEFS CORNER

TUESDAY, July 7th.
 2.30-4.30.—Ernest Manning and his Orchestra.
 1.—WOMEN & TOPICS.
 2.40—Children & Letters.
 3.—CHILDREN'S CORNER.
 6.30.—Boy Scout's Bulletin.
 6.40-7.40.—*Programme S.B. from London*
 7.40-7.55.—"The Armour of Culture." by
 ASSI S.
 8.0-11.30.—*Programme S.B. from London*

THURSDAY, July 8th, and SATURDAY,
July 11th.
4.0.—Albert Fallbrook and his Trio, relayed
from the Royal Hotel.
6.40.—M. J. N. S. T. C. S.
7.40.—M. J. N. S. T. C. S.
8.40.—M. J. N. S. T. C. S.
8.40 onwards.—Programme H.B. from London

FRIDAY, July 10th.
3.30.—Talks to Schools: Com. W. F. Drury
 "The Bedford Tinker and His Dream"
 Musical Interlude. Mr. Walter P. Weekes,
 "Music Appreciation—Colour."
4.0.—Albert E. Brook and his Trio.
 "WAXES TO US."
 "The School Lane."
5.15-6.30. **CHILDREN'S CORNER.**
 "The Little Girl and the Spider."
7.40.—Mr. A. E. KELSEY, "Old Sheffield,
 Plate."

GLADYS BALL (Contralto).
FREDERICK ALLEN (Baritone).
CECIL BAUMER (Solo Pianoforte).
THE BAND OF 1st BATT
THE SOUTH WALES BORDERERS
(By permission of Lieut Col. L. H. Tudor,
O.B.E., and Officers.)

5.0. "The Merry March" Feb. 10, 14
 "The Song of a Wales" Feb. 10, 14
 5.20 "LADY'S BALL"
 "An Erikey Love Lilt" Feb. 10, 14

8.30. "Ward in the Trees" *George Thompson*
FREDERICK ALLEN
"The Hunting Song of the Boeones Pack" *Eric Poynt*
"Lullaby" *Gyrl Scott*
"I. K. Love" *Squire*
8.49

8.45. THE BAND
Selection, "Lusc Time" Schubert-Clarin
"Work," by "CASSIUS
Baies.
8.0. CECIL BAUM-
Prelude No. 23, F Major, ...

Ballado, A Flut Major.
G. 15. GLADYS HALL
"The Lament of Isis" Greenville Bantros
"Eyes of Irish Blue" Greenville Bantros
"The Lilies Tree" Greenville Bantros
(Continued in vol. 1, page 83)

CHOOSE YOUR FAVOURITE ARTISTES!

**TIT-BITS
GREAT FREE
WIRELESS
BALLOT**

£1,000

*in cash
prizes*

EVERY READER
OF "RADIO TIMES"
SHOULD HELP THE
B.B.C. BY FILLING IN
A "TIT-BITS" COUPON.

IN this Competition "TIT-BITS" now offers another £500 in connection with the great £1,000 Wireless Contest. There is **NOTHING TO PAY** and the **PRIZE MONEY IS GUARANTEED.**

All that Competitors have to do is to select from a list of Radio Artistes the ten they consider most popular, and place them on the Coupon in order of popularity.

£500 will be awarded to the sender of the coupon which gives the greatest number of popular Artistes correctly placed or nearest to order of voting. In the event of ties the money will be divided.

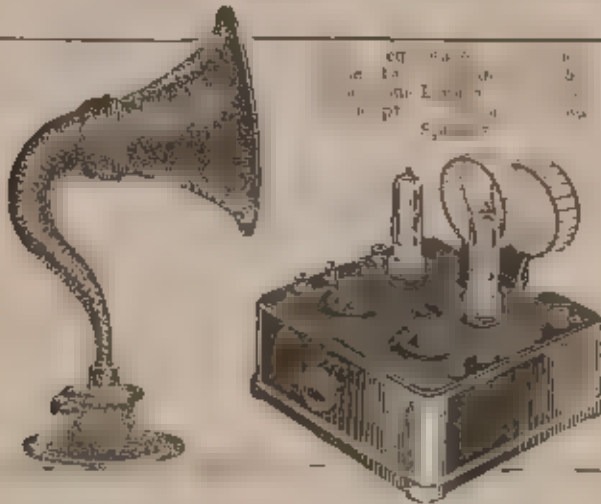
TIT-BITS

OBTAIN A COPY FROM THE AGENT WHO SUPPLIES YOU WITH "RADIO TIMES."



£13 4s. 6d.

buys a complete Burndept two-valve Loud Speaker installation



COMplete loud speaker equipment £13 4s. 6d. guaranteed to give you the best under reasonable conditions. It is a complete installation from a main broadcast station 100 miles from the high-power station. The Burndept installation is wonderful value for the money. Reception and clear reproduction of all programmes.

The installation includes the Ethophone De Luxe, a simply operated 2-valve receiver, the Burndept Junior Loud Speaker, two R5 valves, a 250 amp (actual) accumulator for 100 volt 12 volt tension battery, and complete aerial equipment. The Marconi Licence (£1 5s) is included in the price.

This reasonably priced Burndept loud speaker installation can be fitted up in a few hours—by you or your family. Send the coupon for full particulars. Demonstrations can be arranged.

BURNDEPT

WIRELESS LIMITED

Head Office: Aldine House, Bedford Street, Strand, London, W.C.2.

-CUT HERE-

To BURNDEPT WIRELESS LTD, Aldine House, Bedford Street, Strand, London, W.C.2.

I enclose you the particulars of your speaker installation.

NAME

ADDRESS

DATE

REV

This is the Pen

AMUNDSEN

took with him in his attempt to reach the North Pole by air

Each member of the Expedition carried a No. 56 Waterman's Pen, the big fellow with its unequalled ink capacity, which is illustrated alongside. They were equipped with Waterman's Pens because, in the interests of science and of future exploration, it was important that an exact and detailed record be kept of this great adventure.

Waterman's Pen is the reliable pen. It had faced the hardships of Polar Expeditions before, and come through triumphantly. It could be trusted not to fail. So Amundsen and all his men equipped themselves with Waterman's Pen.

Waterman's Ideal Fountain Pen

Pen No. 56. Capacity 12.6 cc. Length 17.6 cm. Weight 17.6 g. Price 27/6. Pen No. 56. Capacity 32.6 cc. Length 42/6 cm. Weight 42/6 g. Price 42/6. Pen No. 56. Capacity 42/6 cc. Length 42/6 cm. Weight 42/6 g. Price 42/6.

OF ALLON IN THE WORLD

Pen No. 56. Capacity 12.6 cc. Length 17.6 cm. Weight 17.6 g. Price 27/6.

L. G. SLOAN, Ltd., The Pen Corner Kingsway, London, W.C.2 (S.P.O. 151)
Visit the Waterman Stand No. 22, Crystal Palace, Wembley

Romping Through Life



The Fairycycle

Makers: L. NEEBROS, LTD., 3, Fore Street, London, E.C.7

Sheffield Programme.

(Continued from page 81.)

EDITH REED

On the Radio

RAY SMITH

1st Movement from Concerto in G. M. S.

DENNIS GREGORY

Travelling Rugged Wailways

PATIENCE GILMAN

Travelling Rugged Wailways

Travelling Rugged Wailways

Travelling Rugged Wailways

Travelling Rugged Wailways

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Travelling Rugged Wailways

Plymouth Programme.

(Continued from page 79.)

EDITH REED

On the Radio

FREDERICK ALLEN

On the Radio

On the Radio

On the Radio

On the Radio

On the Radio

On the Radio

On the Radio

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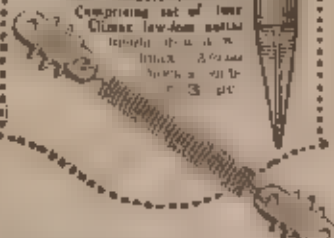
Look for the box Climax Lightning Arrester.



THE NEW CLIMAX AERIAL INSULATOR (Registered Design No. 106774) This will stand four times the flash over voltage of the ordinary clip-on type of insulator.

THE CLIMAX RADIO EARTH the low loss DIRECT LUBRICATOR EARTH For better than the old-fashioned water pipe or gas-pipe earth. Ready for use. Easily fitted. Maximum efficiency. Length approx. 10ins. Price 5s.

Climax Insulated Low-loss Earth Lead. 20ft. 1s. 6d. THE CLIMAX INSULATED SHOCK ABSORBER 5s. Comprising set of four Climax low-loss sockets. Length approx. 10ins. Price 5s.



INSIST ON THE NAME CLIMAX. REFUSE SUBSTITUTES.

Every Climax product is clearly stamped with the name CLIMAX. In case of difficulty, ask your agent or dealer to supply you with a Climax product with 24h. and on all of the products of Climax.

When you want a new crystal—specify CLIMAX Super Crystal, 1/- per box.

The biggest thing is made up of little bits. It is far easier to overcome a little obstacle many times than a big obstacle once. Lightning is a formidable enemy. The CLIMAX LIGHTNING ARRESTER divides the lightning discharge up into many little discharges and extinguishes each little discharge separately. This way less safety. The multi-gap quenched spark system is peculiar to the Climax Arrester.

THE CLIMAX LIGHTNING ARRESTER.

Made on the multi-gap, quenched spark principle. Provides atmospheric space charges and lightning discharges with a straight path to earth of very low reluctance.

CLIMAX Lightning Arresters are made in two or four sizes. The smallest size is 10 inches high and 4 inches wide. The largest size is 24 inches high and 8 inches wide. The price of the smallest size is 10s. 6d. and the price of the largest size is 24s. 6d.

THE CLIMAX JUNIOR CRYSTAL SET DE LUXE.

A very attractive crystal set in a small, beautifully finished mahogany case, carrying a big, shiny polished plate. The set is made by Climax Patents Ltd. and is a very high quality product. It is a permanent detector, with the advantage that it can be adjusted. The miniature switch enables the wave range to be changed from 10 to 20 Mc. without using any hand-crank. The set is very sharp and clear. The price is 21s.

The highest possible grade of crystal out of the lowest possible price.



CLIMAX
RADIO

CLIMAX PATENTS LTD.

Head Office and Works
Quill Lane, Putney, London, S.W. 15

Branch Office
257, High Holborn, London, W.C. 1.
Telephone—Holborn 1133.



GENERAL PURPOSE VALVES	
Type 8	5 each
Type 8A	10 each
Type 8B	15 each
Type 8C	20 each
Type 8D	25 each
Type 8E	30 each
Type 8F	35 each
Type 8G	40 each
Type 8H	45 each
Type 8I	50 each
Type 8J	55 each
Type 8K	60 each
Type 8L	65 each
Type 8M	70 each
Type 8N	75 each
Type 8O	80 each
Type 8P	85 each
Type 8Q	90 each
Type 8R	95 each
Type 8S	100 each
Type 8T	105 each
Type 8U	110 each
Type 8V	115 each
Type 8W	120 each
Type 8X	125 each
Type 8Y	130 each
Type 8Z	135 each
Type 8AA	140 each
Type 8AB	145 each
Type 8AC	150 each
Type 8AD	155 each
Type 8AE	160 each
Type 8AF	165 each
Type 8AG	170 each
Type 8AH	175 each
Type 8AI	180 each
Type 8AJ	185 each
Type 8AK	190 each
Type 8AL	195 each
Type 8AM	200 each
Type 8AN	205 each
Type 8AO	210 each
Type 8AP	215 each
Type 8AQ	220 each
Type 8AR	225 each
Type 8AS	230 each
Type 8AT	235 each
Type 8AU	240 each
Type 8AV	245 each
Type 8AW	250 each
Type 8AX	255 each
Type 8AY	260 each
Type 8AZ	265 each
Type 8BA	270 each
Type 8BB	275 each
Type 8BC	280 each
Type 8BD	285 each
Type 8BE	290 each
Type 8BF	295 each
Type 8BG	300 each
Type 8BH	305 each
Type 8BI	310 each
Type 8BJ	315 each
Type 8BK	320 each
Type 8BL	325 each
Type 8BM	330 each
Type 8BN	335 each
Type 8BO	340 each
Type 8BP	345 each
Type 8BQ	350 each
Type 8BR	355 each
Type 8BS	360 each
Type 8BT	365 each
Type 8BU	370 each
Type 8BV	375 each
Type 8BW	380 each
Type 8BX	385 each
Type 8BY	390 each
Type 8BZ	395 each
Type 8CA	400 each
Type 8CB	405 each
Type 8CC	410 each
Type 8CD	415 each
Type 8CE	420 each
Type 8CF	425 each
Type 8CG	430 each
Type 8CH	435 each
Type 8CI	440 each
Type 8CJ	445 each
Type 8CK	450 each
Type 8CL	455 each
Type 8CM	460 each
Type 8CN	465 each
Type 8CO	470 each
Type 8CP	475 each
Type 8CQ	480 each
Type 8CR	485 each
Type 8CS	490 each
Type 8CT	495 each
Type 8CU	500 each
Type 8CV	505 each
Type 8CW	510 each
Type 8CX	515 each
Type 8CY	520 each
Type 8CZ	525 each
Type 8DA	530 each
Type 8DB	535 each
Type 8DC	540 each
Type 8DD	545 each
Type 8DE	550 each
Type 8DF	555 each
Type 8DG	560 each
Type 8DH	565 each
Type 8DI	570 each
Type 8DJ	575 each
Type 8DK	580 each
Type 8DL	585 each
Type 8DM	590 each
Type 8DN	595 each
Type 8DO	600 each
Type 8DP	605 each
Type 8DQ	610 each
Type 8DR	615 each
Type 8DS	620 each
Type 8DT	625 each
Type 8DU	630 each
Type 8DV	635 each
Type 8DW	640 each
Type 8DX	645 each
Type 8DY	650 each
Type 8DZ	655 each
Type 8EA	660 each
Type 8EB	665 each
Type 8EC	670 each
Type 8ED	675 each
Type 8EE	680 each
Type 8EF	685 each
Type 8EG	690 each
Type 8EH	695 each
Type 8EI	700 each
Type 8EJ	705 each
Type 8EK	710 each
Type 8EL	715 each
Type 8EM	720 each
Type 8EN	725 each
Type 8EO	730 each
Type 8EP	735 each
Type 8EQ	740 each
Type 8ER	745 each
Type 8ES	750 each
Type 8ET	755 each
Type 8EU	760 each
Type 8EV	765 each
Type 8EW	770 each
Type 8EX	775 each
Type 8EY	780 each
Type 8EZ	785 each
Type 8FA	790 each
Type 8FB	795 each
Type 8FC	800 each
Type 8FD	805 each
Type 8FE	810 each
Type 8FF	815 each
Type 8FG	820 each
Type 8FH	825 each
Type 8FI	830 each
Type 8FJ	835 each
Type 8FK	840 each
Type 8FL	845 each
Type 8FM	850 each
Type 8FN	855 each
Type 8FO	860 each
Type 8FP	865 each
Type 8FQ	870 each
Type 8FR	875 each
Type 8FS	880 each
Type 8FT	885 each
Type 8FU	890 each
Type 8FV	895 each
Type 8FW	900 each
Type 8FX	905 each
Type 8FY	910 each
Type 8FZ	915 each
Type 8GA	920 each
Type 8GB	925 each
Type 8GC	930 each
Type 8GD	935 each
Type 8GE	940 each
Type 8GF	945 each
Type 8GG	950 each
Type 8GH	955 each
Type 8GI	960 each
Type 8GJ	965 each
Type 8GK	970 each
Type 8GL	975 each
Type 8GM	980 each
Type 8GN	985 each
Type 8GO	990 each
Type 8GP	995 each
Type 8GQ	1000 each
Type 8GR	1005 each
Type 8GS	1010 each
Type 8GT	1015 each
Type 8GU	1020 each
Type 8GV	1025 each
Type 8GW	1030 each
Type 8GX	1035 each
Type 8GY	1040 each
Type 8GZ	1045 each
Type 8HA	1050 each
Type 8HB	1055 each
Type 8HC	1060 each
Type 8HD	1065 each
Type 8HE	1070 each
Type 8HF	1075 each
Type 8HG	1080 each
Type 8HH	1085 each
Type 8HI	1090 each
Type 8HJ	1095 each
Type 8HK	1100 each
Type 8HL	1105 each
Type 8HM	1110 each
Type 8HN	1115 each
Type 8HO	1120 each
Type 8HP	1125 each
Type 8HQ	1130 each
Type 8HR	1135 each
Type 8HS	1140 each
Type 8HT	1145 each
Type 8HU	1150 each
Type 8HV	1155 each
Type 8HW	1160 each
Type 8HX	1165 each
Type 8HY	1170 each
Type 8HZ	1175 each
Type 8IA	1180 each
Type 8IB	1185 each
Type 8IC	1190 each
Type 8ID	1195 each
Type 8IE	1200 each
Type 8IF	1205 each
Type 8IG	1210 each
Type 8IH	1215 each
Type 8II	1220 each
Type 8IJ	1225 each
Type 8IK	1230 each
Type 8IL	1235 each
Type 8IM	1240 each
Type 8IN	1245 each
Type 8IO	1250 each
Type 8IP	1255 each
Type 8IQ	1260 each
Type 8IR	1265 each
Type 8IS	1270 each
Type 8IT	1275 each
Type 8IU	1280 each
Type 8IV	1285 each
Type 8IW	1290 each
Type 8IX	1295 each
Type 8IY	1300 each
Type 8IZ	1305 each
Type 8JA	1310 each
Type 8JB	1315 each
Type 8JC	1320 each
Type 8JD	1325 each
Type 8JE	1330 each
Type 8JF	1335 each
Type 8JG	1340 each
Type 8JH	1345 each
Type 8JI	1350 each
Type 8JJ	1355 each
Type 8JK	1360 each
Type 8JL	1365 each
Type 8JM	1370 each
Type 8JN	1375 each
Type 8JO	1380 each
Type 8JP	1385 each
Type 8JQ	1390 each
Type 8JR	1395 each
Type 8JS	1400 each
Type 8JT	1405 each
Type 8JU	1410 each
Type 8JV	1415 each
Type 8JW	1420 each
Type 8JX	1425 each
Type 8JY	1430 each
Type 8JZ	1435 each
Type 8KA	1440 each
Type 8KB	1445 each
Type 8KC	1450 each
Type 8KD	1455 each
Type 8KE	1460 each
Type 8KF	1465 each
Type 8KG	1470 each
Type 8KH	1475 each
Type 8KI	1480 each
Type 8KJ	1485 each
Type 8KK	1490 each
Type 8KL	1495 each
Type 8KM	1500 each
Type 8KN	1505 each
Type 8KO	1510 each
Type 8KP	1515 each
Type 8KQ	1520 each
Type 8KR	1525 each
Type 8KS	1530 each
Type 8KT	1535 each
Type 8KU	1540 each
Type 8KV	1545 each
Type 8KW	1550 each
Type 8KX	1555 each
Type 8KY	1560 each
Type 8KZ	1565 each
Type 8LA	1570 each
Type 8LB	1575 each
Type 8LC	1580 each
Type 8LD	1585 each
Type 8LE	1590 each
Type 8LF	1595 each
Type 8LG	1600 each
Type 8LH	1605 each
Type 8LI	1610 each
Type 8LJ	1615 each
Type 8LK	1620 each
Type 8LL	1625 each
Type 8LM	1630 each
Type 8LN	1635 each
Type 8LO	1640 each
Type 8LP	1645 each
Type 8LQ	1650 each
Type 8LR	1655 each
Type 8LS	1660 each
Type 8LT	1665 each
Type 8LU	1670 each
Type 8LV	1675 each
Type 8LW	1680 each
Type 8LX	1685 each
Type 8LY	1690 each
Type 8LZ	1695 each
Type 8MA	1700 each
Type 8MB	1705 each
Type 8MC	1710 each
Type 8MD	1715 each
Type 8ME	1720 each
Type 8MF	1725 each
Type 8MG	1730 each
Type 8MH	1735 each
Type 8MI	1740 each
Type 8MJ	1745 each
Type 8MK	1750 each
Type 8ML	1755 each
Type 8MM	1760 each
Type 8MN	1765 each
Type 8MO	1770 each
Type 8MP	1775 each
Type 8MQ	1780 each
Type 8MR	1785 each
Type 8MS	1790 each
Type 8MT	1795 each
Type 8MU	1800 each
Type 8MV	1805 each
Type 8MW	1810 each
Type 8MX	1815 each
Type 8MY	1820 each
Type 8MZ	1825 each
Type 8NA	1830 each
Type 8NB	1835 each
Type 8NC	1840 each
Type 8ND	1845 each
Type 8NE	1850 each
Type 8NF	1855 each
Type 8NG	1860 each
Type 8NH	1865 each
Type 8NI	1870 each
Type 8NJ	1875 each
Type 8NK	1880 each
Type 8NL	1885 each
Type 8NM	1890 each
Type 8NN	1895 each
Type 8NO	1900 each
Type 8NP	1905 each
Type 8NQ	1910 each
Type 8NR	1915 each
Type 8NS	1920 each
Type 8NT	1925 each
Type 8NU	1930 each
Type 8NV	1935 each
Type 8NW	1940 each
Type 8NX	1945 each
Type 8NY	1950 each
Type 8NZ	1955 each
Type 8OA	1960 each
Type 8OB	1965 each
Type 8OC	1970 each
Type 8OD	1975 each
Type 8OE	1980 each
Type 8OF	1985 each
Type 8OG	1990 each
Type 8OH	1995 each
Type 8OI	2000 each
Type 8OJ	2005 each
Type 8OK	2010 each
Type 8OL	2015 each
Type 8OM	2020 each
Type 8ON	2025 each
Type 8OO	2030 each
Type 8OP	2035 each
Type 8OQ	2040 each
Type 8OR	2045 each
Type 8OS	2050 each
Type 8OT	2055 each
Type 8OU	2060 each
Type 8OV	2065 each
Type 8OW	2070 each
Type 8OX	2075 each
Type 8OY	2080 each
Type 8OZ	2085 each
Type 8PA	2090 each
Type 8PB	2095 each
Type 8PC	2100 each
Type 8PD	2105 each
Type 8PE	2110 each
Type 8PF	2115 each
Type 8PG	2120 each
Type 8PH	2125 each
Type 8PI	2130 each
Type 8PJ	2135 each
Type 8PK	2140 each
Type 8PL	2145 each
Type 8PM	2150 each
Type 8PN	2155 each
Type 8PO	2160 each
Type 8PP	2165 each
Type 8PQ	2170 each
Type 8PR	2175 each
Type 8PS	2180 each
Type 8PT	2185 each
Type 8PU	2190 each
Type 8PV	2195 each
Type 8PW	2200 each
Type 8PX	2205 each
Type 8PY	2210 each
Type 8PZ	2215 each
Type 8QA	2220 each
Type 8QB	2225 each
Type 8QC	2230 each
Type 8QD	2235 each
Type 8QE	2240 each
Type 8QF	2245 each
Type 8QG	2250 each
Type 8QH	2255 each
Type 8QI	2260 each
Type 8QJ	2265 each
Type 8QK	2270 each
Type 8QL	2275 each
Type 8QM	2280 each
Type 8QN	2285 each
Type 8QO	2290 each
Type 8QP	2295 each
Type 8QQ	2300 each
Type 8QR	2305 each
Type 8QS	2310 each
Type 8QT	2315 each
Type 8QU	2320 each
Type 8QV	2325 each
Type 8QW	2330 each
Type 8QX	2335 each
Type 8QY	2340 each
Type 8QZ	2345 each
Type 8RA	2350 each
Type 8RB	2355 each
Type 8RC	2360 each
Type 8RD	2365 each
Type 8RE	2370 each
Type 8RF	2375 each
Type 8RG	2380 each
Type 8RH	2385 each
Type 8RI	2390 each
Type 8RJ	2395 each
Type 8RK	2400 each
Type 8RL	2405 each
Type 8RM	2410 each
Type 8RN	2415 each
Type 8RO	2420 each
Type 8RP	2425 each
Type 8RQ	2430 each
Type 8RR	2435 each
Type 8RS	2440 each
Type 8RT	2445 each
Type 8RU	2450 each
Type 8RV	2455 each
Type 8RW	2460 each
Type 8RX	2465 each
Type 8RY	2470 each
Type 8RZ	2475 each
Type 8SA	2480 each
Type 8SB	2485 each
Type 8SC	2490 each
Type 8SD	2495 each
Type 8SE	2500 each
Type 8SF	2505 each
Type 8SG	2510 each
Type 8SH	2515 each
Type 8SI	2520 each
Type 8SJ	2525 each
Type 8SK	2530 each
Type 8SL	2535 each
Type 8SM	2540 each
Type 8SN	2545 each
Type 8SO	2550 each
Type 8SP	2555 each
Type 8SQ	2560 each
Type 8SR	2565 each
Type 8SS	25

Swansea Programme.

55X 482 M.

Week Beginning Sunday, July 5th.

SUNDAY, July 5th.

9.0-9.30. Programme S.B. from Cardiff

9.30-10.15. Programme S.B. from Cardiff

MONDAY, July 6th.

4.0-4.30. The Casco Cinema Overseas, relayed from the Casco Cinema, Swansea

4.30-5.0. Jack Arnold

5.0-5.30. WOMEN'S TALK

5.30-6.0. CHILDREN'S CORNER. 45-

6.0-6.30. Letters

6.30-7.0. Teens' Talk

7.0-7.30. Programme S.B. from London

7.30-8.0. Mr P J HARRIES. S.B. from

8.0-11.0. Programme S.B. from London

TUESDAY, July 7th.

4.0-4.30. News

4.30-5.0. CHILDREN'S CORNER. 45-

5.0-5.30. Letters

5.30-6.0. Teens' Talk

6.0-6.30. Programme S.B. from London

WEDNESDAY, July 8th.

4.0-4.30. News

4.30-5.0. CHILDREN'S CORNER. 45-

5.0-5.30. Letters

5.30-6.0. Teens' Talk

6.0-6.30. Programme S.B. from London

6.30-7.0. Programme S.B. from Cardiff

THURSDAY, July 9th.

4.0-4.30. News

4.30-5.0. CHILDREN'S CORNER. 45-

5.0-5.30. Letters

5.30-6.0. Teens' Talk

6.0-6.30. Programme S.B. from London

6.30-7.0. Mr J HARRIES. S.B. from

7.0-11.0. Programme S.B. from London

FRIDAY, July 10th.

4.0-4.30. News

4.30-5.0. CHILDREN'S CORNER. 45-

5.0-5.30. Letters

5.30-6.0. Teens' Talk

6.0-6.30. Programme S.B. from London

6.30-7.0. Mr J KYLIE. S.B. from

7.0-11.0. Programme S.B. from London

Band Night.

THE SWANSEA POLICE BAND

By kind permission of R. D. Roberts, Esq.

(Constable.)

PHYLLIS THOMAS

DAVID PRICE

DAVID PRICE

DAVID PRICE

DAVID PRICE

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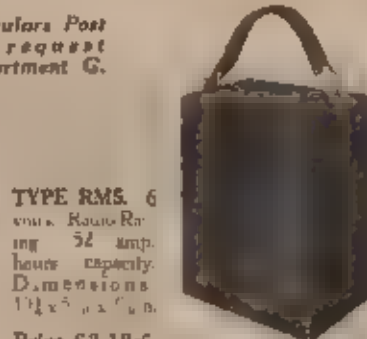
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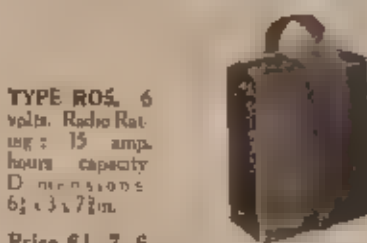
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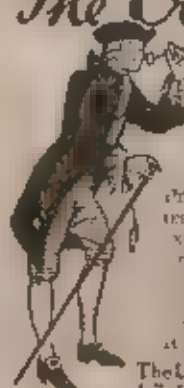
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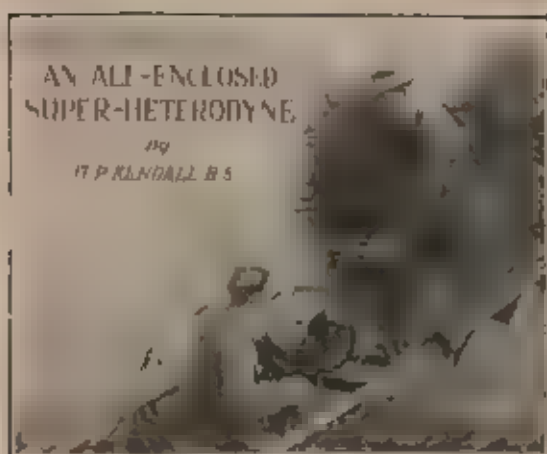
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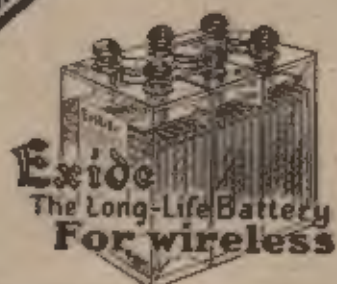
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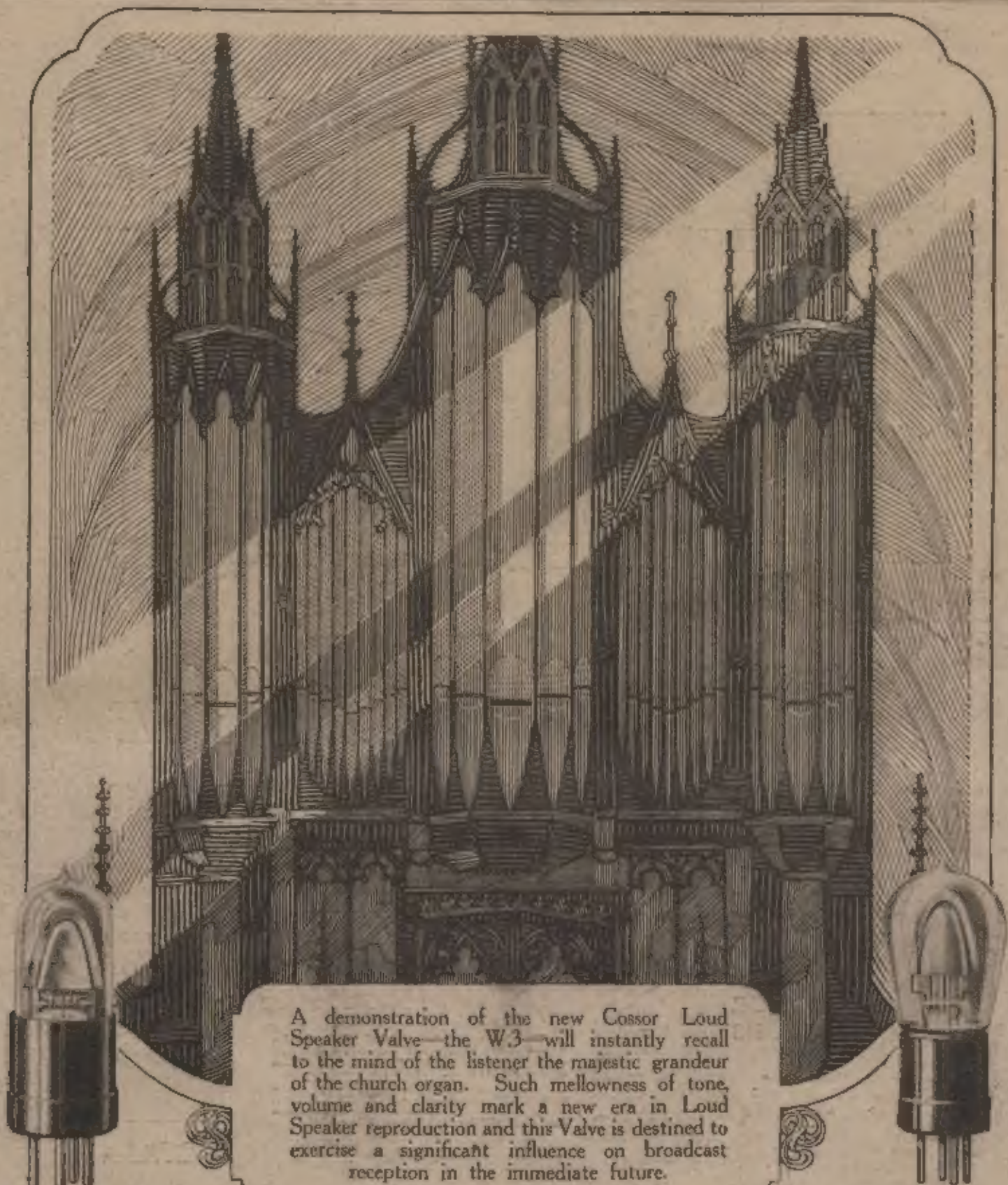


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